

American Art News

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EXHIBITIONS

Calendar of New York Exhibitions. See Page 2.

IN THE GALLERIES.

New York.

G. H. Ainslie, 569 Fifth Ave.—Paintings by George Inness, A. H. Wyant and other noted artists.

Blakeslee Gallery, 358 Fifth Avenue—Early English, Italian and Flemish paintings.

Böhler and Steinmeyer, 34 West 54 St.—Works of art. Old paintings.

Bonaventure Galleries, 601 Fifth Ave.—Rare books and fine bindings, old engravings and art objects. Choice paintings.

Canessa Gallery, 479 Fifth Avenue—Antique works of art.

C. J. Charles, 718 Fifth Avenue—Works of art.

Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.

C. J. Dearden, 7 East 41 St.—Old chairs.

E. Dreyfous, 582 Fifth Ave.—Antique and modern works of art.

Dreicer & Co., 560 Fifth Ave.—Old Chinese porcelains and hard stones.

Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.

Duveen Brothers, 720 Fifth Avenue—Works of art.

Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.

V. G. Fischer Gallery, 467 Fifth Avenue—Selected old masters.

The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.

P. W. French & Co., 6 East 56 St.—Rare antique tapestries, furniture, embroideries, art objects.

Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.

J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.

E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.

Katz Galleries, 103 West 74 St.—Paintings, etchings, engravings. Special agents for Rookwood potteries.

Kelekian Galleries, 709 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Kleinberger Galleries, 709 Fifth Ave.—Old Masters.

Knoedler Galleries, 556 Fifth Avenue—Old and modern paintings of all schools. Early English mezzo-tints and sporting prints.

Kouchakji Freres, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs.

Kraemer Gallery, 16 West 55 St.—Old painting of the French and English schools.

Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.

McDonough Art Galleries, 20 West 34 St.—Modern Paintings.

E. Milch, 939 Madison Ave.—American paintings, rare etchings and mezzotints.

Montross Gallery, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.

Moulton & Ricketts, 537 Fifth Ave.—American and foreign paintings. Original etchings.

Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.

Powell Gallery, 983 Sixth Ave.—American paintings.

Lewis & Simmons, 581 Fifth Ave.—Rare objects of art and old masters.

Louis Ralston, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.

Henry Reinhardt, 565 Fifth Avenue—Old and modern paintings.

Rohlf's Art Galleries, 944 Fulton St., Bklyn.—Paintings, bronzes and rare porcelains, and modern paintings.

Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.

Rudolf Seckel, 31 East 12 St.—Rare old etchings, engravings and mezzotints.

Jacques Seligmann, 705 Fifth Ave.—Works of art.

H. Van Slochem, 477 Fifth Avenue—Old Masters.

H. O. Watson & Co., 601 Fifth Ave.—Works of art. Period furniture.

Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries—Early English and modern paintings (Foreign and American).

Chicago.

Moulton & Ricketts—American and foreign paintings. Original etchings.

Henry Reinhardt—Old and modern paintings.

Albert Roullier—Rare engravings and etchings.

W. Scott Thurber—Fine Paintings and etchings.

Germany.

Julius Bohler, Munich—Works of art. High-class old paintings.

Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.

J. & S. Goldschmidt, Frankfurt—High-class antiquities.

G. von Mallmann Galleries, Berlin—High-class old paintings and drawings.

Dr. Jacob Hirsch, Munich—Numismatics—Classical, Mediaeval and Renaissance art.

Wm. B. Paterson—Pictures old and modern Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.

Sabin Galleries—Pictures, engravings, rare books, autographs, etc.

Sackville Gallery—Old Masters.

Shepherd Bros.—Pictures by the early British masters.

Paris.

Charles Brunner—High-class pictures by the Old Masters.

Canessa Galleries—Antique art works.

Durand-Ruel Galleries—Ancient and Modern paintings.

Dr. Jacob Hirsch—Greek and Roman antiquities and numismatics.

Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.

Levesque & Co.—Ancient and modern paintings.

FAMED COLL'N AT AUCTION.

(Special correspondence of the Art News.)

Paris, Mar. 5, 1913.—I learn, on the best authority, that the famous picture collection formed by Herr Marcel von Nemes of Buda-Pesth, a large part of which has been on exhibition in the Art Museum of Dusseldorf, Germany, since last summer, with the suggested idea that it would be purchased en bloc by the city of Dusseldorf, having failed of sale to that Municipality will be dispersed at auction by MM. Lair-Dubreuil and Baudoin in this city about June 15 next. S.

REYNOLDS PORTRAIT SOLD.

Mr. James Parmalee, of Cleveland, O., now resident in Washington, has just added to his fine collection, the portrait of "Mr. Hillesden, of Harpenden Heights, England," by Sir Joshua Reynolds, which he has purchased from the V. G. Fischer Galleries.

This portrait, together with the one of Mrs. Hillesden, was painted in 1757 and is mentioned in "Life and Times of Sir Joshua Reynolds," by Chas. Robert Leslie, R.A. and Tom Taylor, M.A., London, 1865.

Mr. Parmalee, who is building a palatial mansion in Washington, D. C., is an amateur and collector of keen judgment as is evidenced by his present purchase.

PLAN MORGAN ART EXHIBIT.

The directors of the Metropolitan Museum contemplate holding an exhibition of a large part of Mr. J. Pierpont Morgan's collection still in storage, next Autumn, but this is contingent on arrangements which cannot be approved until Mr. Morgan's near return from Europe.

The "Morgan wing," which is to be built at the Museum and which will probably ultimately hold the entire Morgan collection, will not be finished, it is said, for three years, and because of this, Addition H, the new wing at the north of the main building, will probably be pressed into service to hold some of the exhibits.

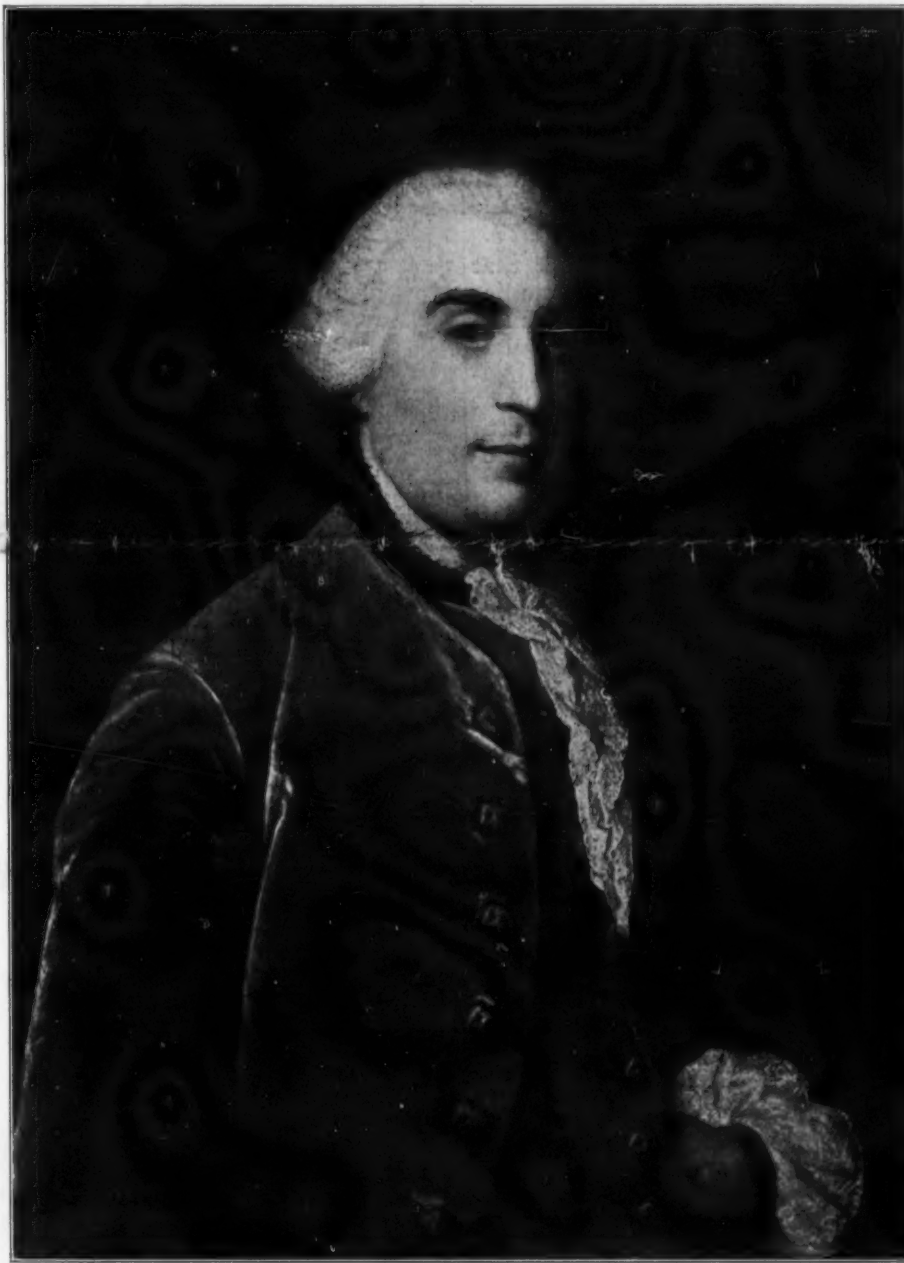
Among the objects in the Morgan collection that have not yet been publicly displayed is a set of Gothic tapestry valued at \$500,000. Among the other costly pieces of the collection are two busts by Houdon, "The Given Kiss" and the "Bought Kiss," appraised at \$100,000; Lord Coventry's set of three Rose du Barry Sevres vases, valued at \$75,000; the Pfungst collection of bronzes, said to be worth \$200,000, and the Gutzmann collection of 16th and 17th Century silversmiths' work, valued at \$300,000.

MASTERPIECE FOR GERMANY.

Telegrams from Madrid state that the Spanish authorities have at last consented to the exportation of Van der Goes's "Adoration of the Magi," which Dr. Bode bought for the Kaiser Friedrich Museum in 1901. The Spanish reluctance to part with the picture has been a cause of much diplomatic representation on the part of Germany.

ORIENTAL ART FOR LONDON.

An anonymous donor has just purchased and presented to the British Museum, the collection of Chinese and Japanese paintings and screens formed by Arthur Morrison, the author.



MR. HILLESSEN.
By Sir Joshua Reynolds.

Sold by V. G. Fischer Galleries to Jas. Parmalee of Cleveland, O.

London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.

James Connell & Sons—Original etchings.

Dowdeswell Gallery—Old paintings.

Edwards Gallery—Works of art.

French Gallery—High-class pictures.

R. Gutekunst—Original engravings and etchings.

E. M. Hodgkins—Works of art.

Knoedler Galleries—Old Masters of Dutch and English schools.

Leicester Galleries—Modern paintings. Etchings by masters.

Lewis & Simmons—Rare objects of art and Old Masters.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Netherlands Gallery—Old masters.

Lewis & Simmons—Objects of art and old masters.

Hamburger Freres—Works of art.

Knoedler Galleries—Old and modern paintings of all schools.

Kleinberger Galleries—Old Masters.

Kouchakji Freres—Rakka, Persian and Babylonian pottery.

Ch. Lowengard—Tapestries, furniture. Objects du Moyen Age.

Henry Reinhardt—Old and modern paintings.

A. Sambon—Antique, Middle Age and Renaissance Art.

Steinmeyer & Sons—High-class old paintings.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Chas. Vignier—Oriental Works of Art.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Arlington Galleries, 274 Madison Ave.—Recent paintings by Glenn Newell, to Mar. 17.

Association American Painters and Sculptors—International exhibition of modern art, Sixty-ninth Reg't Armory, Lexington Ave. and 25 St., through Mar. 15. Week days 10 to noon, \$1. Noon to 10 P. M., 25 cts. Saturdays, 10 A. M. to 10 P. M., 25 cts. Sundays, 2 to 10 P. M., 25 cts.

Berlin Photograph Co., 305 Madison Ave.—Etchings and drawings by Augustus Koopman, Mar. 17-31.

Brooklyn Institute, Eastern Parkway, Brooklyn Jeanne d'Arc exhibition—J. G. Shepherd and L. Lehmaier pictures, Besse Potter Vonnob sculptures, through March. Admission free.

Carroll Studios, 64 West 38 St.—Paintings by Fred Dana Marsh, to Mar. 24.

Catholic Club—Paintings by G. Prevati, to Mar. 31.

Century Club, 7 West 43 St.—Members' exhibition, through Mar. 18.

Charles Galleries, 718 Fifth Ave.—Lowen-gard collection early Italian Faience, Limoges, enamels, etc., to Mar. 25.

Cottier & Co., 3 East 40 St.—Modern selected American, French and Dutch paintings, to Mar. 29. Pastel and Gouache portraits by Daniel Gardner, to Mar. 25.

Crosby & Co., B'way & 74 St.—Exhibition of etchings by D. Shaw MacLaughlin, to Mar. 31.

Ehrich Galleries, 463 Fifth Ave.—Comparative portrait exhibition of old masters of the English, French, German, Dutch, Flemish, Italian and Spanish Schools, through Mar. 15.

V. G. Fischer Galleries, 467 Fifth Ave.—Special exhibition 17th Century Dutch paintings, to April 1.

Folsom Galleries, 396 Fifth Ave.—Paintings by William Glackens, to Mar. 17. Pictures by Augustus Koopman, Mar. 15-31. Paintings by the late Allen B. Talcott, Mar. 19-April 2.

E. Gimpel and Wildenstein Galleries, 636 Fifth Ave.—Paintings by Walter Gay of Paris, some loaned by collectors and Luxembourg and Met. Museums, through Mar. 29.

Gorham Co., 36 St. and Fifth Ave.—Medallic art of G. Cariat, through Mar. 15.

Herter Galleries, 841 Madison Ave.—Oils by Edmund Greacen and Ossip Linde, also English garden ornaments, to Mar. 31.

Hodgkins Galleries, 630 Fifth Ave.—Pictures and sculptures portraying children of XVIII century.

Frederick Keppel & Co., 4 East 39 St.—Exhibition of etchings by Appian, Lalanne and Daubigny, through Mar. 18.

Knoedler & Co., 556 Fifth Ave.—Portraits by Louis Mark, Mar. 17-31. Portrait of Sec'y McAduo by the late Frank Fowler.

Macbeth Galleries, 450 Fifth Ave.—Paintings by Charles Morris Young, to Mar. 17. Landscapes by F. K. M. Rehn, to Mar. 31. Pictures by John Carlson, Mar. 18-31.

Macdowell Club, 108 West 55 St.—Thirteenth Group—Representative Canadian Artists, to Mar. 18, and Portrait of Booth Tarkington by Wayman Adams. Exhibition by Margaret Huntington, Mar. 20-April 1.

Metropolitan Museum, Central Park.—Exhibition of famous pictures from Mr. J. Pierpont Morgan's collections—recently imported. Open daily from 10 A. M. Jan. 14 or 15. Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free other days.

Montross Galleries, 55 Fifth Ave.—Exhibition of "The Ten American Painters," Mar. 12-30.

National Academy of Design, 215 West 57 St.—Annual exhibition to Apr. 20. Admission, 50 cents.

National Arts Club, 119 East 19 St.—Exhibition of the Applied Arts of Germany, Mar. 13-31.

New York Public Library—Chicago Etchers Society display.

Powell Gallery, 983 Sixth Ave.—Oil and watercolor tempera paintings by Harriet S. Phillips. Small sculptures and pastel drawings by Albert Humphreys, Mar. 13-27.

Pen and Brush Club, 132 East 19 St.—Exhibition of paintings by Ida Burgess and Dewing Woodward, to Mar. 18.

Scott & Fowles Co., 590 Fifth Ave.—Water-colors by J. M. W. Turner and Barbizon pictures.

R. Seckel, 31 East 12 St.—Engravings by Durer, through Mar. 20.

Ralston Galleries, 567 Fifth Ave.—Paintings by Thomas R. Congdon, Mar. 17-29.

Reinhardt Galleries, 565 Fifth Ave.—Portraits by Wilhelm Funk, Mar. 17-31.

Salmagundi Club, 14 West 12 St.—Annual Oil Exhibition, Mar. 15-29.

Yamanaka & Co., 254 Fifth Ave.—Exhibition of ancient Chinese potteries, of Han, Tang, Sung, Yuan and Ming dynasties.

AUCTION SALES CALENDAR.

American Art Ass'n—At the American Art Galleries, 6 East 23 St. Pictures owned by Mr. Geo. G. Benjamin. Sale Plaza ballroom, Tuesday, Mar. 18, 8.15 P. M.

EXHIBITIONS NOW ON

And What Next?

The influence of the new movement in art was evidenced in a display of gowns at Wanamaker's during this past week, in which color combinations of the "Cubists" and "Futurists" were shown to a large attendance of women.

The exhibition of Textiles loaned by Messrs. Bacri, Mrs. Chauncey Blair and Henry Golden Dearth, which met with such success when shown at the Albright Gallery, Buffalo, last Autumn, and at the City Art Museum, St. Louis, this winter, is on in the Art Gallery of Pratt Institute, Brooklyn, through tomorrow.

An exhibition of etchings by D. Shaw MacLaughlin is on at the Crosby Galleries, Broadway and 74 St., to continue through March. The prints, among which are numbered many unusually fine examples, have been selected from the private collections of Mrs. MacLaughlin and Mr. Louis Orr. The exhibition is given through the courtesy of Messrs. L. H. Lefevre & Son of London.

"THE TEN'S" ANNUAL SHOW.

The 16th annual exhibition of that popular art organization, long familiar to the press and public, the "Ten American Painters," comes almost simultaneously this season with the 88th Annual Academy display, and opened at the Montross Gallery, No. 550 Fifth Ave., on Wednesday, where it will remain through Saturday, April 5.

There are 54 works shown this year, 35 of which are finished oils and the remainder drawings, of which Frank W. Benson contributes four studies of wildfowl, Jos. De Camp, three of the nude, T. W. Dewing, four, one a nude, and another a study of a head, Childe Hassam, three, Willard L. Metcalf, one, a silver point, Robert Reid, one, and J. Alden Weir, three.

The largest contributor this year of finished oils is Childe Hassam, who shows five large works, four delightful small panels of interiors and one of a butterfly, or nine numbers in all. Wm. M. Chase follows next with three portraits and three still lifes, while Alden Weir has five examples; F. W. Benson, three; W. L. Metcalf, five; Edward Simmons and Robert Reid, two each, and E. C. Tarbell, Jos. De Camp and T. W. Dewing, one apiece. The general effect of the display, while perhaps less brilliant than usual, as there are not many high keyed landscapes and figure works shown, has its usual high average of merit and ability, and does not contain a poor, or even a weak canvas.

Some Notable Works.

The N. Y. art lover always turns first in one of The Ten's exhibition to the work of the famed Boston trio, Benson, De Camp and Tarbell, whose canvases always come with fresh interest, and are not seen often enough here. This year Tarbell has made a decided departure from his always delightful, even if now a little hackneyed, Vermeer interiors with figures, and shows a three-quarter length seated portrait of a girl, very broadly handled, with delightful expression and rich color quality. Benson is represented by the striking half-length portrait of his daughter, recently purchased by the Corcoran Gallery from the biennial exhibit this winter, a typical sun permeated outdoors with figures, "Sept. Afternoon" and by "The Grey Room," a successful excursion into Tarbell's Vermeer field, and notable for its effect of diffused light. De Camp has one portrait, a half-length seated presentment, entitled the "Blue Lady," typically rich in color quality, and with as typical too hot flesh tones.

Works by Chase and Metcalf.

The last word has been said on Chase's dexterous and virile still life studies of dead fish, of which he now shows two. But he has fortunately added, as further proof of his dexterity in still life painting, two other examples, one of fruit and another, "Just Onions." The best works he shows are the solidly painted, half-length portraits of Mr. and Mrs. Arthur White Sullivan, which have his old and sure touch. If the charge that Willard L. Metcalf is drifting into too much "prettiness" in his landscapes is at all well founded, it could only possibly lie, of the works he shows in the present display, against his "Cherry Blossoms," "The First Thaw," a winter piece, certainly does not lack strength and depth of color, and the poetic feeling, tender blue toned fine distanced "Nocturne," and the delicate and feeling "Winter Festival," which even goes beyond Twachtman, have nothing of this quality.

Reid and Weir's Pictures.

Of the two examples of Robert Reid's able and colorful brush, "Autumn Glory," is a high-keyed, joyous presentment of a young woman in a color scheme of white and red, but the best is the "Portrait," again a presentment of a maiden outdoors, entrancing in its fine movement, beautiful soft color, and loveliness and grace of line.

This last is the best work this able painter has shown in many a day. Alden Weir is at his best; of his five examples, in his "Portrait," that of a young woman, painted in a high key and more pronounced in color than usual, while the same qualities are found in his "Lute Player." His 3 landscapes, one with figures, are typical, soft in color and with much feeling, but the man's figure in the "Hunter and Dogs" is carelessly drawn and awkwardly posed.

Works by Simmons and Dewing.

It is a pleasure to welcome Edward Simmons again this year to his place in "The Ten," from which he was too often absent in past years. He sends a strong portrait in that of "Mrs. F.", while his "Crystal Ball," seen before, is a charming study of a young woman in soft greys. Dewing's portrait this year is a characteristic miniature, 1/4 life-size standing presentment of a young woman in quaint costume, soft and delicate in color.

As I have said in previous years the lesson of "The Ten" is again one of hope, life and progress, and again its annual display has an inherent strength and quality that make it the best of the smaller routine exhibitions of the year.

J. B. T.

German Applied Arts Display.

The exhibition of German Applied Arts, which has been held in Chicago, Indianapolis, Pittsburgh, Cincinnati and St. Louis, is now on at the National Arts Club, 119 East 19 St., to remain through April 30. The collection was arranged by the German Museum of Hagen, Germany, and has been in this country since the spring of 1912. Great interest has been displayed in the different cities where it has been shown, and in New York also it is attracting attention.

The display consists of modern German architecture, leather work, books, wall paper, linoleum, textiles, ceramics, glass, metal work, wood carving, toys, samples of graphic art and advertising designs. It is of especial interest to both teachers and students of industrial art, and the Club has therefore arranged private evenings for the public school teachers, universities, art schools and German-American societies, for the purpose of bringing together congenial elements, who wish to view this exhibit. This bespeaks more than anything else the thoroughness of the German nation, also its progress toward artistic ideals, and if the jewelry, pottery, glass and textiles reveal heaviness of character, there is always that sturdiness and earnestness about them which win respect.

The drawings and etchings are interesting in design and execution, and there are several amusing posters which should not be missed.

Landscapes by F. K. M. Rehn.

A pleasant surprise awaits those art lovers who have known F. K. M. Rehn for many years as a painter only of the sea. At the Macbeth Galleries, 450 Fifth Ave., he is showing through Mar. 24 a group of some fifteen paintings, with not one marine in the group.

Some of these apparently new canvases (which are not at all a new departure by the way, as he has been quietly painting landscapes for years) are even better than many of his marines. Eight of the works shown are snow scenes, simply and sincerely painted. His "November," one of the best, with its fine light and air and equally good sense of proportion, is worthy of Gardner Symons, who has made snow

pictures a specialty for a number of years. In the "First Snow—Noontide" he has run the gamut of color and has produced a truly interesting work, "The Last Gleam," with softly diffused light on a distant hill, is most attractive. "Autumn—Rock Creek" has rich, warm color and "Springtime" good in values, is a success. Equally interesting are "September Moonrise," "Indian Summer" and "An October Carnival."

Greacen and Linde at Herter's.

The 18 oils by Edmund Greacen and the 10 paintings by Ossip Linde at the Herter Galleries, 841 Madison Ave., continue to attract art lovers.

In his views of New York and its rivers and docks, Greacen is at his best, notably in "City at Twilight" and "Hudson River—Whitehall Building," while in his landscapes and figure work his sympathy with his subject and color sense are keenly felt. "Box Wood Manor, Lyme," and "The River," both characteristic expressions, are two of the largest canvases shown.

Linde is well represented in his colorful Venetian scenes and views in Bruges, of which "Old Bridge, Bruges" and the "Gateway of the Guidecca" are perhaps the most interesting. The brilliancy of his work makes strong appeal, and his canvases sincere and pleasing in their rendering.

Five garden ornaments are also shown in these galleries, from the Bromsgrove Guild, England, consisting of water nymphs and Pan, used as decorative accessories.

The combined exhibitions will continue through March 31.

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EXHIBITION CALENDAR FOR ARTISTS.

CARNEGIE INSTITUTE, Pittsburgh, Penna.	
Press View	Apr. 23
Opening of exhibition	Apr. 24
Closing of exhibition	June 30
NEW HAVEN PAINT AND CLAY CLUB, Free Public Library, New Haven, Conn.	
Entry blanks must be received by secretary by	Mar. 25
Exhibits received	Apr. 1
Opening of exhibition	Apr. 8
Closing of exhibition	Apr. 26
SOCIETY OF WASHINGTON ARTISTS, Corcoran Gallery, Washington, D. C.	
Entry cards must be received before	Mar. 28
Exhibits received prepaid by	Apr. 3
Opening of exhibition	Apr. 12
Closing of exhibition	Apr. 28

WITH THE ARTISTS

William Drake, who has made a trip around the world during the past year, is now in San Francisco, where he will remain until next Autumn, when he will return to New York.

Elsie Southwick gave a reception and tea at her studio, 24 Gramercy Park, March 9, at which she exhibited several recent miniatures and oil portraits. One of the oils which attracted considerable attention was a full length presentment of Onoto Watana, the well known Japanese authoress. The color scheme was heliotrope, black and gold. It is both an excellent likeness and an interesting art work. A portrait of Mrs. George W. Angel, painted in a white chiffon gown against a soft green background, received much favor. The artist is now completing a number of miniature commissions.

Richard Maynard recently painted the portrait of Mrs. Charles Miller, of Utica. The artist has about completed an original painting chair which runs on wheels on a small track and has proved a great saving of energy as it enables him to go back and forth from his canvas without having to be constantly on his feet. It can be arranged to the seated or standing height desired, and is considered by artists a most interesting invention.

Albert Groll's "Milky Way," a low toned, delicate nocturne, which was awarded the silver medal at the St. Louis exposition, has recently been presented to the Minneapolis Museum by Mrs. Charles Bovey, as a memorial to her father, the late Judge Koon.

H. Wyly Grier, the Canadian portraitist, is spending a short time in New York painting portraits. He will remain until after the close of the exhibition of Canadian Artists now on at the Macdowell Club, on Mar. 18.

Achille Wolf is spending the Winter in Los Angeles, Cal., where he has met with artistic and social success. He has painted the portraits of Mr. Clifford Howard, Miss Laura G. Smith and several others. At his Los Angeles studio he is also painting some of his mystic and religious subjects; the "Light of the World" and "Life and Eternity" are attracting especial attention.

C. R. Bacon is painting two decorative panels for a large country house near Philadelphia. At his studio, 152 West 55 St., he is also at work upon an important nude which promises to be one of his most successful canvases. Recent decorative overmantels, painted for Mr. William Stersburg and one for Mrs. Benjamin Tilton just placed, are high and joyous in key and happy in color and have been a decided success. He is about to begin a decoration for the home of Mrs. Fred Culver, of Hadlim, Conn.

William Laurel Harris recently completed a panel of St. Philip for one of the side chapels in the Paulists Church, Columbus Ave. and 59 St., also a spandrel which portrays St. Elizabeth of Hungary, and will be placed between two important arches. The color scheme is red, gold and amber. It is a well drawn and composed work, and one of the most interesting compositions in the series of paintings he is making for the Church.

Charles Warren Eaton is planning to leave for Italy earlier this year than usual and will probably sail next month. He will spend some time at Lenno and later paint at Como and Bellagio. He is also arranging to build a home and studio at Bloomfield, N. J., and will return from Europe, possibly in August. He has had an unusually successful Winter.

Philip Little recently spent a few days in this city, and is now in Minneapolis where he expects to remain several weeks, after which he will return to his studio at Westport, Conn.

H. O. Tanner has been here for the past few weeks, and has brought with him a number of his recent canvases, which he intends to soon exhibit at one of the leading galleries. His reputation as a painter of religious subjects is established, but the canvases he expects to show this season will have varied subjects and are of unusual interest. He will return to his home in the North of France in the late Spring.

William E. Plympton's large canvas, "Sheep and Landscape," was recently purchased by a New York collector. At his studio, 1931 Broadway, he is painting portraits and genre pictures, and among these is "The Brook," lovely in color and interesting in composition, which may be classed among his best works.

William R. Derrick recently sold his canvas, "Pasture Lands" to Mr. S. R. Guggenheim. A number of his other canvases have also been sold this Winter. He is painting in a higher key now than usual and his work, always good, is better than ever before. He is evolving a rare individuality in a gradual, though sure and strong growth, which places him in the ranks of the best and most serious American painters.

William E. Norton's large and important canvas, "New York Harbor," was recently purchased by a Boston collector; his "Mussell Gatherers" was purchased last week in Springfield, Mass. At his studio, 1931 Broadway, he is at work on a typically colorful and sympathetic work. "Midst Fog and Ice," which depicts a ship in full sail in mid-ocean with icebergs in the distance. The picture, which has all the feeling which has made his work so popular with art collectors, of late, was painted from a sketch which he made some time ago in about the same locality as that of the Titanic disaster.

MC EWEN SELECTS WORKS.

A special cable to the New York American from Paris states that Walter MacEwen, vice-president of the Society of American Painters in Paris, is busy collecting paintings by American artists working or living here and on the Continent, for exhibition at the Panama-Pacific Exposition in San Francisco in 1915.

Mr. MacEwen, who is assisted by a jury, will pass judgment on all such pictures for the exposition. Of course he has nothing to do with paintings by French artists as the French Government will make the choice of these.

Mr. MacEwen selected the American artists' pictures for the Chicago World's Fair, and served on the American Art Jury at the Paris exhibition of 1900 and that at St. Louis. The French government bought MacEwen's painting, "Sunday in Holland," which now hangs in the Luxembourg Gallery; the late King Leopold, of Belgium, decorated him with the Order of Leopold II.

SALMAGUNDI'S NEW HEADS.

The new Salmagundi Club officers elected last week at their annual meeting are Charles Vezin, President; Ballard Williams, First Vice-President; Samuel T. Shaw, Second Vice-President; Howard Giles, Corr. Secretary; P. J. Ross, Recording Secretary; Paul Alberti, Treasurer, and Albert A. Southwick, Librarian. John Ward Dunsmore was elected chairman of the Art Committee, which also includes the following members: W. J. Aylward, Eliot Clark, Hobart Nichols, and Carl Rungius. The chairman of the house committee is now H. F. Waltman and of the Admission Committee, Bruce Crane.

ARMORY PUZZLE SOLVED.

The committee on the award of the \$10.00 prize, offered by the AMERICAN ART NEWS for the best explanation or solution of the so-called Armory Puzzle of the supposed lady in Duchamp's picture in the "Cubist" room in the International Exhibition of Modern Art, which will close at the 69th Regiment Armory this evening, as was announced last week, awarded the prize to "Guilfish." It is to be regretted that space limitations prevented the publication, other than of those published last week, of the hundreds of other interesting and clever letters received and the reproduction of as clever sketches to explain these letters. It had been hoped to publish a selection from these letters and sketches this week, but again space limitations forbid.

The committee awarded the prize to "Guilfish" for the reason that in addition to her clever explanatory verses, this competitor alone discovered the curiously self-evident fact that the painter did not entitle his picture, "Nude Lady Descending a Stairway," as the press widely stated, but simply "Nude Descending a Stairway"—"Nu" in French being the masculine—and proved by her accompanying sketch, reproduced last week, that the figure was that of a man, and not a woman.

The Committee feels that honorable mentions, in addition to that given Miss Cory last week, should be conferred for their letters and in several instances their sketches, upon Wordsworth, "F. C." Christine Lumsdon, Edmund Rolfe (Woodstock, N. Y.), Caroline van H. Bean, Florence B. Ruthrauff, C. N. McKinney (Binghamton, N. Y.), E. K. Noble (Cleveland, Ohio), M. S. C. Smith and Esther Lang, for their excellent letters and clever attempts at the solution of the puzzle.

ART "BEEFSTEAK" DINNER.

It was a kindly and happy thought that brought about the Art "Beefsteak" dinner at Healy's last Saturday evening—tendered by the Press Committee of the Association of American Painters and Sculptors to the art critics and writers of the dailies and the weekly and monthly art publications. It is not often that organizers or managers of art exhibitions recognize their obligations for the success of said exhibitions to the press of city or country, and the appreciation of the hosts of Saturday evening of the critics and writers' efforts to aid in the success of the Armory Show, was in turn appreciated by the latter.

Arthur B. Davies, the President of the Association, presided, and James Gregg was toastmaster. But it was not an occasion for speechmaking but one more for general felicitation and merrymaking, and with the exception of a few well chosen words of praise and advice from Mr. Royal Cortissoz, of the Tribune, a serious talk by Mr. John Quinn, the lawyer, and some witticisms from Hy. Meyer and Roy McCordell, the usual speechifying was abandoned.

The "stars" of the affair were the gigantesque and solemn Putnam Brinley, and the small and bearded Jo Davidson, who together danced the "Turkey Trot," "Tango," and even the old "Can Can" to the accompaniment of shouts of laughter, and who are both, as they say in the South "Jest nat'rally funny."

A visitor who excited much amusement was an anonymous individual, made up to represent an aged man, who announced himself as the Academy of Design and who also participated in the dance with Messrs. Brinley and Davidson.

FUN AT ARCHITECTS' SMOKER.

A buffet dinner and smoker which later in the evening became a "burlesque" on the Armory exhibition, was given Tuesday evening by the Architectural League at their 57 St. rooms.

The contest for a leather medal between five teams resulted in much merriment. George Bellows' team, consisting of Mr. Bellows himself, produced a blue "futurist" composition entitled "Edward Blash Pied Traversed by Blue Nudes." Taber Sears, Edward Simmons and Donn Barber painted a "cubist" masterpiece, George W. Breck and R. V. V. Sewell a "post impressionist" conception of the "Three Foolish Virgins," while Francis Jones, J. W. Fosdick and Luis Mora developed a Greek temple. Leo Lentelli and Aymar Embury 2d, won the medal with "Broadway, Three O'Clock in the Morning," a subjective impression of a hilarious party.

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Advice as to the placing at public or private sale
of art works of all kinds, pictures, sculptures, fur-
niture, bibelots, etc., will be given at the office of
the American Art News, and also counsel as to the
value of art works and the obtaining of the best
"expert" opinion on the same. For these services
a nominal fee will be charged. Persons having art
works and desirous of disposing or obtaining an idea
of their value, will find our service on these lines
a saving of time, and, in many instances, of un-
necessary expense. It guarantees that any opinion
given will be so given without regard to personal or
commercial motives.

AN ART AWAKENING.

There can be no question of the fact
that the remarkable International exhibi-
tion of modern art, the first ever held
in this city, organized by the Ass'n of
American Painters and Sculptors, and
which will close at the 69th Regt. Ar-
mory tonight, with an almost unprece-
dented record of attendance for this
town, and an unprecedented one for
the number, if not the financial total of
sales—has stirred the art interest of
the metropolis, and indirectly and reflec-
tively that of the country, to an un-
expected degree.

Chicago has successfully bid for the
exhibition, which will now go to the
Art Institute in that city, and it is not
improbable that it may travel after-
ward to Pittsburgh, Philadelphia, and
possibly even to exclusive and self-sat-
isfied Boston.

It may even be said that the result,
if not immediate, of this remarkable
and well conceived and managed dis-
play, will perhaps ultimately create a
second so-called art renaissance in these
United States, the first having been
that made by the so-called Munich
band of young American painters, who
returning from Munich and Paris in

1877, with new ideas and intense enthu-
siasm, to their native shores, soon after
killed and assisted in the burial of the
then long triumphant, narrow and dry,
so-called "Hudson-River School" of
Art. It may seem almost absurd to
even suggest that the influence of the
works of the so-called French, German,
and Italian "Post Impressionists," "Fu-
turists," "Cubists" and other "ists,"
as exemplified by representative ex-
amples at the Armory show, can have
any immediate, or even near future ef-
fect, upon the generally strong, good
and, from the conventional art view-
point, sane, American painting and
sculpture of today, but there is no
doubt that the study of these new grop-
ings, called "movements" in painting
and sculpture, which have so empha-
sized and influenced the art of Europe
of today, for the past 5 years, and even
the derision which they have excited,
and will continue to excite, has had and
will have a stimulating effect. They
will undoubtedly wake up, it is to be
hoped, many American artists who
have been too content to follow in and
keep to a rut, in subject and treatment
in their work, and will influence the
art public to demand more originality
in subject, more versatility and variety
in handling, modeling and painting,
from even those artists whom they
most respect and admire.

With all due allowance for the bait
of curiosity and love of sensation, the
50,000 and more visitors to the Armory
show, were not all influenced by these
inducements, for unquestionably thou-
sands went to the display to see what
is the work of the men who have so
stirred the art of Europe.

We owe a debt of gratitude to the or-
ganizers and managers of this most suc-
cessful exhibition, and, in passing, let us
extend our condolences to Gutzon Bor-
glum and Leon Dabo, who after all,
were the chief promoters of an event
in whose triumphal result, for tempera-
mental reasons, they were unable to
participate.

ARMORY SHOW'S SUCCESS.

The records of attendance at the Ar-
mory Show, during the present week,
which is the last, exceeded any of the
previous weeks. Up to last Wednes-
day the visitors numbered over 60,000.
Six thousand admissions were regis-
tered last Saturday, and as this will be
the closing day, and as the managers
expect a greater crowd than ever, extra
police service has been arranged for.
More than two hundred works have
been sold, the prices of which and also
the names of the buyers have been
promised for publication, "after the
show closes."

It is expected that the door receipts,
and sales of catalogs will just about
clear expenses, as even though the
amount received far exceeds the expec-
tations of the management, the ex-
pense incurred in bringing so many of
the paintings and sculptures from Eu-
rope and in sending them back is
heavy, and this, added to the \$5,500
rent for the Armory, will reach prob-
ably \$30,000 all told. But the show
has been an unheard of success in the
annals of American Art enterprises,
and the artists who have devoted so
much of their time and energy are
gratified.

ACADEMY FINDS A SITE.

The National Academy Ass'n has
at last decided upon a site for their
\$2,500,000 building, which it proposes
to begin to build, as soon as negotia-
tions are completed for the purchase of
land adjoining the Fine Arts Building,
215 West 57 St. It was suggested some
time ago that it buy the Gould Rid-
ing Academy, which has been for sale
for some months past, and which ad-
joins the Galleries on the West. It is
purposed to secure all the available
property, both on the east and west of
the Galleries, and to the North on 58th
St., and to build a magnificent Art
Palace, worthy of the name and of the
Metropolis. This will be several stor-
ies high, and will have ample floor and
wall space to accommodate a large
number of paintings and sculpture.
The scope of the new Academy Ass'n
building will be a wide one. All
branches of art will be exhibited, and
the very newest, as well as the very
oldest schools, will find admittance.

There will also be large permanent
galleries to accommodate the 2,000
paintings or more, now stored in the
Academy's own building at Amster-
dam Ave. and 109th St. This project
alone is of unusual interest, as these
"diploma" pictures which every mem-
ber has had to donate since the found-
ing of the Academy in the early days
of the 19th Century, mark the develop-
ment of American art and its tenden-
cies. Many valuable works have also
been bequeathed and donated. Por-
traits of every Academician since the
founding of the organization will also
be added to the permanent collection.
"We're going to do up in tip top shape
when we do get a chance to build; no
Art Home in the world will be better
when we get through," said an Acade-
mician, who has been working for the
cause for over twenty-five years, to an
ART NEWS representative, and it looks
at last as if his dream were about to
come true.

GIFTS TO BROOKLYN MUSEUM.

Important gifts were made recently
to the Brooklyn Museum. Mr. George
D. Pratt gave a bronze figure of a
moose by A. P. Proctor, two panels of
old German stained glass and a draw-
ing by John La Farge. Col. Robt. B.
Woodward presented a bi-frontal Grae-
co-Roman marble bust of Jupiter Am-
mon and Juno.

Through the generosity of the Hon.
Chas. A. Schieren, the Museum re-
ceived a group of twenty-eight paint-
ings purchased at the recent H. T.
Chapman sale.

In giving them to the Museum the donor
has greatly strengthened the periods and
schools already developed. Historically
they begin with the Fleming Fraenken's
"A Garden Fête," and a series of three bat-
tle scenes by Van Mascheren, both of the
17th century. The 18th century artists re-
presented are: Pannini, with "A Landscape
Seen Through A Ruined Archway," and
Viviani's "Entrance Porch of A Roman
Place," Vernet's "The Wreck," and Mor-
land with a characteristic rural scene,
"Pigs." Other European artists are: Geri-
cault, represented by a "Study of A Lion"
and very fine portrait head, said to be that
of the artist's mother; two Isabeyes, "Effect
of An Earthquake," and a "View in An Old
French Town"; Thomas Couture, "Study of
An Allegorical Subject"; an admirable Dau-
mier, not very large; a small but choice still
life by Vollon; two Decamps, "School Time
in L'Orient," and "A Seacoast Scene"; Co-
rot, "An Italian Girl," and a breezy marine
study by Boudard. The American painters
are: George Inman with a portrait of
"Fanny Kemble Butler"; H. S. Babcock,
"The Open Book"; R. A. Blakelock, with
probably the first picture sold from his
estate, and therefore, of special historical in-
terest, "A View of the Farm House of T. B.
Guest," which once stood at the corner of
53 St. and 7th Ave. (Manhattan); Arthur
B. Davies with three examples, "An Au-
tumn Landscape," "The Children of Yester-
year," and "The Place of the Mother."

CANADIAN TOPICS.

The National Gallery, at Ottawa,
purchased last Summer a double por-
trait of "The Earl of Carrick and his
Sister" by Gerard Honthorst from Mr.
T. J. Herbert Baily of the London Con-
noisseur, and secured a landscape by
Wyatt Eaton from the recent H. T.
Chapman sale.

At the annual meeting, held last
month, of the Montreal Art Associa-
tion, President James Ross, Vice-Presi-
dent H. V. Meredith, Secretary J. B.
Abbott and Honorary Treasurer C. J.
Fleet, K. C., were re-elected.

The following councillors were elect-
ed for two years: Messrs. R. B. An-
gus, A. Baumgarten, Guy M. Drum-
mond, C. B. Gordon, E. B. Green-
shields, C. R. Hosmer, D. Morrice, and
Sirs William Van Horne and H. Mon-
tagu Allan, and those elected for one
year were: Messrs. Herbert Molson,
Hugh Paton, W. Gardner, F. J. Shep-
herd, J. R. Wilson, D. A. Watt, J. B.
Learmont, H. S. Holt and W. R. Mil-
ler.

The report of the council submitted
by Mr. J. B. Abbott, secretary, out-
lined the work done during the past
two years, pointing out that the main-
tenance of the association has been eco-
nomical, the revenue been increased
considerably by annual subscriptions,
and the schools better attended.

The report also covers the formal
opening of the new building in Dec.
last by the Duke and Duchess of Con-
naught with a loan exhibition of pic-
tures, when the total attendance after
the closing date had been extended,
was 20,624.

On the financial side the assets show
\$984,378.37, the liabilities, \$230,072.22,
and excess of assets, \$754,306.15.

ART IN GERMANY.

The recent exhibition at Wiesbaden af-
forded a good idea of the creative capacity
of Hessian artists. Among the older ex-
hibitors were Eugen Bracht, who showed
that he had preserved his youthful fresh-
ness; while Holscher, showed a marked
tendency in favor of strong colored effects.

Leibl's portrait of Madame Gedon has
been finally acquired by the Bavarian gov-
ernment through the Heinemann Galleries
of that city.

The picture has been thus been restored
to the city where it was painted. It is re-
garded as one of the more valuable works
of modern art.

Invitations have been addressed to vari-
ous "experts" to take part in a congress
dealing with the aesthetic principles of art
and with the science of art in general.
This Congress to be held at Berlin, Oct. 7
to 9 next.

Among the principal attractions of the
Winter Secession exhibition at Munich,
were works by Josef Flossmann, Leo Sam-
berger and the Spanish Zuloaga. Floss-
mann is a typical Munich sculptor, with
good decorative taste and versatility of
talent. Samberger is a specialist in his
own line.

The Saxon Art Association will hold an
exhibition of watercolors at Dresden, May
to October next. Representatives of the
Association will select pictures from gal-
leries in the chief German art cities; while
artists can submit work to the jury direct.

In the competition for a poster intended
for the Berlin Art Exhibition of this year,
356 designs were submitted. The first prize
was awarded to Hans Friedrich of Leipzig,
for a Minerva standing in a circle; the sec-
ond prize, to a Capitoline she-wolf, to C.
Behrens of Hamburg, and the third for an
emblematic eagle, to Josef Sobainksy of
Breslau.

Austria-Hungarian Art Notes.

A collection of pictures attributed more
or less correctly to Rembrandt, has been
assembled from private collections by
Hon. L. W. Abels, a local journalist, at
the Arndt Gallery. Among the works which
have been specially questioned are: "The
Baptism of the Chamberlain of Queen Car-
dere" and "Rachael and Jacob at the Well;"
while "The Liberation of St. Peter from
Prison" is incomplete and partially over-
painted.

LONDON LETTER.

London, Mar. 5, 1913.

The Memorial Exhibition at the Goupil Gallery of pictures by the late Arthur Lemon, vindicates his right to be classed among those artists who ally to a definite artistic personality, not only the capacity for the emotional appreciation of nature, but the technical ability to translate that capacity into terms of paint and canvas. The scenery of Italy and studies of Italian peasants form the subject of the greater number of his sketches and there have been few British artists who have succeeded better in interpreting the moods of the Southern skies or the varying beauties of her seasons. A number of the pictures are, loaned by private owners, but the fact that many were in Mr. Lemon's own possession at the time of his death, testifies to the fact that much good, sound work is done by modern men which fails, possibly as in this case, because of the retiring disposition of the individual artist, to attract popular favor. The present exhibition, which, however, makes the common mistake of being too little selective, is an extremely sympathetic and pleasing one.

It is interesting to learn that Mr. Gorer of 170 New Bond St., W., who was the purchaser both of the Trapnell Collection of Porcelains and of those formed by Sir William Bennet and Mr. Richard Bennett, has now acquired, in addition, the entire collection of Mr. George R. Davies, known as one of the keenest judges, as well as one of the most fastidious collectors in Great Britain. The collection which numbers over 600 pieces, includes a vase of Famille Verte, acknowledged to be the finest specimen of its kind in existence. It is ovoid in form, and its black background is decorated on either side with a large panel containing birds on flowering trees. The execution throughout is beyond criticism, the enameling, coloring and paste being perfect. Another example is undoubtedly the largest piece of reticulated porcelain of the early Kang-He period. It is in the form of a circular incense box and cover, decorated with figures of the eight Immortals, very brilliantly enameled in colors of the period. Other interesting items include a Kang-He plate decorated with birds and flowers on a yellow background, a reticulated, hexagonal lantern of the Yung Chin period, similar to that in the Salting collection, an exceptionally fine Sang-de-Boeuf vase and one or two specimens of early Sung.

It is Mr. Gorer's intention not to show the collection over here but to take it to New York "en bloc" at the end of the year, where it will be exhibited by the Dreicer Galleries, at 560 Fifth Ave. The fact of this collection going abroad must materially enhance the value of those remaining in England, of which, however, there can be but few.

Sir George Frampton, President of the Royal Society of British Sculptors, has been commissioned by the Committee of the Journalists' Fund for the Provision of a Memorial to the late W. T. Stead, to execute a medallion portrait in bronze on a tablet to be erected on a site granted by the London County Council on the Thames Embankment. The journalists of America, having generously made a handsome contribution

to the fund, it has been decided to forward a replica of the portrait to the United States that it may be erected in New York.

One of the sensations of the season is to be the Exhibition of the Preece Collection of Persian Faience and Antiquities which is promised at the Galleries, 34 Wigmore St., W., in the early part of April. This collection, formed by John Richard Preece, Esq., C. M. G., while nine years British Consul at Is-pahan and during his six years as Consul General, is acknowledged to be the finest of any in Europe, whether public or private. Among its two thousand items is the magnificent Mihrab, or prayer-niche, from the Maidan Mosque at Kashan, loaned to the South Kensington Museum in 1905. This Mihrab which is of unusual size is formed of tiles of gold and silver lustre of great brilliancy, signed and dated about 623 of the Hegira. There is also a smaller Mihrab from an Imamzadeh at Kōm, formed of two large tiles, moulded in relief and decorated in lustre of turquoise blue and brown. This was exhibited at the Burlington Fine Arts Club in 1907. Other exhibits include a series of tiles, forming two spandrels executed by order of Shah Abbas, and a suit of steel armor, damascened with gold of old Persian workmanship. The announcement of this exhibition is creating much interest in the art world.

The works of Hans Holbein, the artist to whom the British portrait painters owe so much, form the subject of the interesting series of photographic reproductions now shown in the Galleries of Messrs. Braun, in Great Russell Street, reproductions, which for their nicety of tone may well satisfy the most fastidious art lovers. The exhibition is representative of every period of Holbein's art, and includes both his drawings and his paintings. The earliest oil painting is the "Madonna and Child," dated 1514 and painted at Augsburg when the artist was only 17. The latest work is comprised in the Windsor drawings, made shortly before his death at the age of 46. As a portrait painter of royal personages, Holbein has perhaps never been surpassed, for he knew how to combine with the exactions of the state picture, the humanity and individuality of the sitter, a matter in which latter-day artists cannot be said to excel. The Galleries which are immediately opposite the portals of the British Museum, are well worth a visit.

At the recent Whittaker-Ellis Sale at Christie's, Messrs. Wertheimer gave £546 for a Louis XVI parqueterie commode, while a smaller one of the same period went to Messrs. Pawsey and Payne for £115.10. Messrs. Amor purchased a Bristol hexagonal vase for £110.5 and for £157.10 a Louis XVI clock by Barbier Lejeune went to Messrs. Wills and Simmons. At the same salesrooms, an old Worcester tea-service, fluted and painted in Oriental taste, was sold for £115.10 and a Chelsea group for £113.8.

L. G.-S.

CARPET PANEL COST MILLION.

A special cable to The Times from London says: "At the Victoria and Albert Museum, one of the four panels which make up the celebrated Pearl Carpet of Baroda, intended for the tomb of Mahommed at Medina and said to have cost \$5,000,000, is now shown."

The most skilful embroiderers, as well as the master jewelers of Baroda, were employed for three years in completing the work. Sir George Birwood in his "Industrial Arts of India" has described the carpet as the most wonderful piece of embroidery ever known.

In the panel shown at South Kensington there are 52 diamonds in the centre of each of the 24 border rosettes, and 405 in the large central boss.

PARIS LETTER.

Paris, Mar. 5, 1913.

The most important sale of late February was that held on the 26th by M. de Cagny, with M. Féral as expert, of the single lot, an oval painting by Drouais, the younger, representing a little boy with a dog and believed to be the portrait of the Comte d'Artois, afterwards Charles X, news of which you have had by cable, as to the enormous crowd in attendance, which overflowed into the corridor of the Hôtel Drouot, the asking of \$22,000 for the picture, the starting bid of \$5,500, and the competition between MM. Wildenstein, Stettiner, Verdé-Delisle and Jonas, with M. Wildenstein the victor at \$31,900.

Two or even three years ago this figure would have been considered unheard of for a Drouais, but he has of late risen very much in the favor of collectors, while Nattier and Largillière have declined, although both of them (and especially Largillière) were much better painters than Drouais. It is not, however, a record price, as at the Roussel sale last year two pictures by Drouais fetched, respectively, \$45,100 and \$38,500. But the prices at the Roussel sale were not, perhaps, entirely spontaneous, and I believe that one of the examples in question was bought in by one of the heirs of the late Madame Roussel.

M. Lair-Dubreuil (with M. George Petit as expert) had a sale of modern pictures Feb. 21, which contained several interesting works and realized a total of \$32,488 for 108 lots. It contained a huge picture by the late M. Edouard Detaille, "Bonaparte in Egypt," which M. Georges Bernheim bought for \$5,330. This picture had twice previously come up at auction, first in 1889 at the Dreyfus sale, when it fetched \$6,930, and again two years later at the d'Ay sale, when it fetched \$11,000. It will be seen that, although M. Detaille has been dead only a few months, the price of his works has already diminished. It is true that, if the value of pictures may be calculated at the price per square yard, they could never have been considered dear.

Much more interesting than this illustration of the adventures of Napoleon were the three small paintings by Fantin-Latour, all of which fetched more than the expert's valuations. M. Tempelaère paid \$3,564 for the "Pots of Chrysanthemums" and \$2,310 for the "Basket of Grapes," while the "Basket of Apples" was bought by M. Georges Bernheim for \$2,618. One of Ziem's numerous "Grand Canals at Venice" fetched \$2,640, less than the expert asked for it but more than its artistic value justified, and M. Allard gave \$2,024 and \$1,760 respectively for two ordinary pictures of sheep by Charles Jacque.

None of the pictures in the sale equalled in interest the two works by M. Rodin, a marble of a nude woman reclining, which M. Schoeller bought for \$2,222, and a bronze, "Amor fugit," for which M. Cosson paid \$1,386. These are, no doubt, good prices but, if commercial value has any relation to artistic merit, surely these sculptures were cheaper than any of the pictures mentioned.

What was, relatively, the very high price of \$1,980 was paid by M. Ancel at the Roberts sale on Feb. 24th for a

drawing in India ink touched up with watercolor by one of the minor French artists of the 18th Century. It represented a young woman in an interior. Only a few years ago such a price would have been considered adequate for a drawing by Watteau, but the price of drawings has risen recently even more than that of paintings. On the same day a pen-and-ink drawing by Moreau le Jeune, signed and dated 1773, fetched \$1,870 at another sale.

In addition to the sales already announced for March there will be an important one on the 14th at the Georges Petit Galleries, when M. Baudouin will put up the collection of the late M. Mannheim. It includes all kinds of objects, as well as old and modern pictures, and there are some important pastels of the 18th Century by English and French artists of the 18th Century, including John Russell.

Exhibitions Now On.

Two important exhibitions of decorative art have been opened since my last was written. At the "Musée des Arts Décoratifs" the "Société des Artistes Décorateurs" is holding its annual display, which shows considerable advance on recent years. There can be no doubt that decorative art is making great progress in France. The furniture and schemes for the decoration of rooms at last year's Autumn Salon were very promising. Decorative artists are beginning to understand that originality does not necessarily mean eccentricity and that, in the making of objects for daily use, comfort and utility must be considered.

The other exhibition is held at the Manzi Gallery. It, too, is interesting, but less so, if only because it contains a considerable number of paintings which, although possessing great artistic value, are outside the scope of the exhibition. In nothing has so great progress been made as in jewelry; much of the contemporary jewelry is really very beautiful and holds its own with the best productions of the past. When one thinks of the horrible jewelry that was in fashion from the middle of the 19th Century until about twenty years ago, one is grateful for the change.

One of the most interesting picture shows now open is that of the work of the late Henri-Edmond Cross at the Galleries of Messrs. Bernheim-Jeune. I am not enamored of the "pointilliste" technique, of which one is apt to tire, but Cross was among the best of the school. His painting is very luminous and its brilliant coloring often very successful; and it has, without doubt, great decorative qualities. Perhaps his watercolors are more attractive than his paintings.

ROBERT DELL.

The collections of the Louvre have been recently further enriched by Mme. Boursin, who has presented to the Museum, the well-known salon furniture, consisting of two settees and ten "fauteuils" in Beauvais tapestry, after designs by Boucher.

The history of this remarkable suite is of interest. About eighteen years ago, Mr. Charles Lowengard, the well-known dealer secured it at the sale of the Baron Le Double collection for \$24,000. Some few years later it was sold to M. Chauchard, of "Les Magasins du Louvre," for \$90,000 and at his death, four years ago, the suite was inherited by Mme. Boursin.

In an effort to regain possession of the suite, it is rumored, that Mr. Lowengard offered \$360,000 for it, but Mme. Boursin then decided to preserve it for the nation and presented it to the Louvre.

CHICAGO.

Scandinavian art is appreciated here as the attendance at the Institute proves, but there are more new faces in the crowds than are seen at other exhibitions, due to the preponderance of the Scandinavian element in Chicago. On the second day the catalogs were all sold and various receptions are being held in honor of the men of the far North. The works of Zorn, Liljefors, Larson, Lund, Munch and Wiljumsen are much admired by many art lovers, while others enjoy more those of Boberg, Prince Eugen, Fjaestad, Hammershoi and Hesselbom. The awakening of interest caused by the display will have a beneficial result. These men have had the courage to express themselves as they felt and saw nature and humanity, and that is a strong factor for success in the future, if their ideas possess value.

Opposed to the strength of the Sea painters of the Far North are the imaginative conceptions of the Grand Canyon, Canadian Rockies, the Foothills of California and the mystery of the desert by the painters of the Far West. One dreams in this gallery, after a conflict of emotions in the larger rooms, but the vitality of Nature is missing here, and the desire to breathe delicious ozone, to clamber over wide expanse and to battle with mother Nature over the obstacles inseparable from climbing great heights is not encouraged. They are lovely transcripts of beauty presented to the dilettanti to enjoy at leisure.

In the exhibition of Alexander's works there is no notable man's portrait; all is grace, beauty and womanliness.

The Chicago Society of Etchers, which is composed of 75 active, 173 associate and 14 honorary members shows 225 black and white and color prints by 60 odd exhibitors, among whom are Helen Hyde, George Aid, George Senseney, Otto Schneider, Katharine Kimball, Edward Ertz, Lester Hornby, and others of like prominence. The signatures, Jaques, Pearson, Reed, Hamilton, Dahlgreen, Griffith, are familiar among the sponsors of this display while Harshe, Covey, Getchell, Hentschel, Learned, Melville, Oakley, Washburn, and many others represent the four quarters of the United States, Italy, Japan, Paris, Bruges, Etaples, Toronto, England, are the homes of a number of these enthusiasts in black and white, and the ensemble is one of great delicacy and charm.

A full length portrait of Martin A. Ryerson, the donor of the Ryerson Library, by Louis Betts, has been recently hung in the library. The work is a faithful likeness, painted in Mr. Betts' best manner.

Edgar S. Cameron is holding a studio exhibition of his paintings recently painted in Brittany the last two years. Receptions will be held daily until March 30, and on Monday and Friday evenings of each week. Scenes at Quimperle, Raguene and Pont Aven are among the twenty canvases which include the "Breton Conversation" that elicited unusual commendation at the recent exhibition of Chicago artists.

A police art censor demanded the removal of the well known nude and landscape, "September Morn," by Paul Chabas, the medal picture of the last Paris Salon, from a local shop window, and this action brought upon him much deserved adverse criticism. The attitude some people assume toward pictures unfamiliar to them is amusing.

Among the Dealers.

Mazzonovitch strikes a new note at the Thurber Galleries, in the small group of poetic paintings which Boston so greatly admired. Among these

are a few of the series known as Autumnal Tints. This artist invariably attracts through the sympathetic quality of his work. Other paintings by well-known American and foreign artists are also shown.

Moulton and Ricketts continue the Daingerfield display but have had also an exhibition of paintings by William Baxter Closson, which are Watteau-esque in color and composition. That the works were appreciated was evident from the fact that the pleasing label of "sold" was affixed to many of them. A loan exhibition of paintings by Wyant, Inness and Blakelock is now on.

The alluring watercolors by F. Hopkinson Smith will remain another week at the O'Brien galleries.

At Anderson's galleries, Aston Knight's rushing "Mill Stream," Ben Foster's "Hillside," and Jonas Lie's "Beach" form a distinguished trio, invigorating and cheerful.

Reinhardt has had no special exhibition, since the G. Elmer Browne display, as contrary to the announcement, the Jo Davidson sculpture failed to materialize. These galleries always have unusual and fine canvases, and the numerous visitors find enjoyment in a study of the best in modern and old art.

Roullier varies his present display of "Famous Portraits," with an array of other prints by distinguished etchers, which never lose interest for the lover of line and mass. Whistler, Hayden, Washburn, Simon, and many others share the admiration of those who enjoy a quiet hour in these galleries.

Young is making alterations in his galleries and promoting an unique method of disposal of an overstock of paintings, which are to be disposed of as rapidly as possible.

John T. McCutcheon has been closely engaged in the production of timely cartoons in which his delicate humor and satire are cleverly blended. The Chicago press cartoonists, as a rule, are men of keen vision and quick perception and their facile pens and pencils educate and amuse millions of readers.

Prof. Abram S. Isaac, N. Y. University, lectured on the "Art of Max Lieberman" at Fullerton Hall on Tuesday.

Among the Chicago artists whose works are being exhibited at the Art Institute is Adolph F. Kleiminger, a native Chicagoan. Mr. Kleiminger's is represented by three original and praiseworthy oils, the subjects of which are Massachusetts landscapes, all good in color, with unusual decorative qualities, a highly developed, poetical sense of proportion and composition of rhythmic balance and unity. Mr. Kleiminger's career has been eventful. Scarcely had he begun to study as a youth when an accident deprived him of the use of his right arm. Not discouraged, he studied at the Art Institute and trained his left arm for his work. Before he had studied a year he was awarded a special prize for ink work. Later he became an instructor at the school.

About ten years ago he went abroad and was associated with the French and German schools until his return to America in May, 1910. Mr. Kleiminger was appointed professor of art in the Swain Free School of Design at New Bedford, Mass., where he is at present residing with his wife, who is the daughter of the late R. Swan Gifford.

Giselle D'Unger.

PROVIDENCE, R. I.

The Providence Watercolor Club opened its seventeenth annual exhibition at the gallery of the Art Club March 4, with a strong showing of 133 paintings representing 31 members.

There are many attractive groups, and especially noteworthy are Eliza D. Gardiner's delicate and colorful pastels, Col. H. Anthony Dyer's low toned landscapes, Carl J. Nordell's studies of typical French girls, models, and market women, Sydney R. Burleigh's quiet

pastoral landscapes and marines, Henry H. Clark's crisp and decisive presentations of bits of hill and vale and corners of cloudland, and the semi-tropical marines and landscapes of Earl R. Davis. One of the finest individual pictures in the above named groups is undoubtedly Mr. Burleigh's "Light Through Fog," a remarkably tender and true effect.

Percy F. Albee has a pretentious group of decorative pieces and illustrations for the Rubaiyat, the latter interesting in design.

Among remaining noteworthy pictures are the studies of quaint and dilapidated buildings by Angela O'Leary, the vigorous watercolors, "At Fruit Hill" and "North Providence Pasture," by George W. Whitaker; "Village Road," by Emma A. Parker, very forceful and brilliant in light and shade; "Roses," by Frank C. Mathewson, typical low-toned English and Irish landscapes by W. Staples Drown; "The White Horse," by Stacy Tolman; a clever and artistic treatment of "Old Colonial Doorway," by Clara Maxfield; marines by Charles Biesel, Eva Clemence Evans, and Arba Dike Smith; a good landscape, "A Grey Day," by Maude Richmond Fenner; a study of late afternoon, "Flood Tide at Twilight," by W. Alden Brown; interiors cleverly composed and a distinguished garden picture by Harriette Rice Pitman, nocturnes and a view of "Plain near Denver," by Elizabeth Spalding; "The Old Window," by S. L. Pitman; landscapes by Abigail W. Cooke; "A Sicilian Arch," sunny and direct by Evelyn K. Richmond; a pastel, "Dawn," by Jessie Luther, and a miniature on ivory by M. S. Metcalf.

The Corcoran Gallery has just bought one of the largest of the watercolors which H. Anthony Dyer had in a recent exhibition in the Moore Gallery in Washington. The honor was an exceptional one, since few watercolors are purchased by the Corcoran.

A. W. Cooke.

BUFFALO.

The two exhibitions of bronzes and that of the collection of German graphic art closed at the Albright Art Gallery a fortnight ago, and last week was devoted to arranging and installing three exhibitions of Chinese paintings and pottery, and pictures by Robert G. Reid and Twachtman, which opened on Tuesday. It is gratifying to note that sales have been made from each of the three collections just closed, and a number of discriminating Buffalo collectors are to be congratulated on their purchases.

The permanent collection, the attraction this week, is an example of what can be done by constant thought in hanging and arranging paintings. Director Sage is constantly on the lookout for new color harmonies, and the large central gallery in the southern half of the building was recently entirely rehung with important American pictures. The two long side walls, for example, represent some of the best work by such painters as Dewing, Ranger, Hawthorne, Inness, Walker, and DeCamp, while balancing them are two by Hassam (one recently lent by Mrs. Charles H. Larkin), and examples by Schofield, Benson, Dearth and Reid.

In Gallery V.—the smaller room entered from the sculpture court—among other pictures is the interesting portrait of Mr. George B. Montgomery, of Buffalo, by Jacques-Emile Blanche. In Gallery III. are many of the foreign pictures, and Sorolla and Villegas are even closer neighbors here than they are in Madrid. Facing the Villegas is L'Hermitte's "Haymak-

ers," and other French works are also to be found here.

The Gallery is constantly making acquisitions, even if not always paintings. Recently Mr. Willis O. Chapin, always increasing the print collections of the Academy, presented a proof of Maxime Lelanne's etching, "The Canal." The Gallery's library is also growing steadily, the latest gift being a bequest from the late Mrs. Mixer of reference books which are valuable acquisitions.

The aftermath of the pageant, by means of which was celebrated the Fine Arts Academy's fiftieth anniversary last November, will be issued this week in the shape of a special pageant number of "Academy Notes," the Academy's quarterly bulletin.

BOSTON.

The collection of pictures by Albert Besnard, recently exhibited in the Museum here, will in all probability not go to the new French Art Museum in New York, as had been planned, arrangements for the extension of the bond covering these pictures imported "for exhibition purposes only" not having been made by the New York Museum officials with the Custom House. It may, however, go to Cincinnati.

The Watercolor Society opened Mar. 7, with its customary tea—brilliant socially and pictorially—its annual exhibition. There was a time not long ago, when one would have had vertigo—if suddenly shown such an array of dazzling color. The "Cubists," "Futurists" and "Impressionists" have changed all this, and where one cannot enjoy one can make that admirable effort known as "taking the artist's viewpoint," which supposedly brings everything within one's understanding.

There are many of the familiar names with their special subjects and treatment in the display. Sarah Sears has her usual flower pieces and Carl Cutler (recalling his recent exhibition) is among the brightest exhibitors. Alice Schille shows four well painted pictures in her thick solid style with whitish sky and dull greens, and Laura Hills some miniatures and a group of small pastels, gracefully done, and in some instances with delicious coloring. Some are of modish figures, while others recall the hoop skirt and "bustle" days.

Mary Cassatt has four or more of her characteristic children pictures.

George Fernald and Harold Warren each have several delicately and perfectly drawn architectural pieces.

Matha Silsbee shows landscapes from Sicily and Assisi, and Mrs. Hale three of her exquisite drawings, done with such infinity of love and patience.

George Woodbury sends a group of six watercolors, among them his "Monadnock," and Charles H. Pepper, George Clements, Charles Hopkinson, William Kaula, Arthur Wilder, Charles Hudson and Margaret Patterson are other exhibiting members.

Among the invited guests there is good work shown by Jean Oliver, Sally Cross and Margaret F. Hawley. A couple of vivid Irish landscapes replete with local color are sent by Sidney Burleigh of Providence.

Sargeant Kendall's paintings have long been seen in all the important exhibitions and principal museums in the country, but what claims the attention in his present exhibition at the St. Botolph Club is his sculpture, a comparatively new venture on the artist's part. He has followed the custom of the ancients in using color, and the result is a tremendously alive vital piece of work. "Quest" is a half length figure done in wood and painted. It fairly dominates the gallery and the pictures, and even the live visitors seem tame beside it.

The subject is a Breton peasant girl in native costume gazing insipidly into space. If there is symbolism it certainly doesn't interfere with the vigorous actuality.

Among the pictures are "Three Portraits," "Reflexion," "La Paroquette," a number of cleverly executed small portraits, some landscapes, etc.

At Doll & Richards, Elizabeth Wentworth Roberts shows a number of paintings—marines and coast scenes made in Ogunquit. Many of them are uncommonly good, conceived in a large simple manner and some have lovely color. A number of Henry Wolf's fine wood engravings are also shown in these galleries.

ANNUAL ACADEMY DISPLAY.

To the jury, and especially to the hanging committee, whose active members this year were Robert Reid and Gardner Symons, the thanks and appreciation of the still-large host of friends of the veteran Academy of Design, and of the art public should be extended, for these artists, through and by their courage in limiting the number of oils in the 88th Annual Exhibition, which opens today in the Fine Arts Galleries, and by their judicious hanging and spacing of the same, have made the annual display one of the most attractive in several years.

This judicious limitation of exhibits, despite the protests that it will receive from many painters who have had their offerings returned, based simply upon the inadequate wall space of the galleries, will do much to remove the depressing general effect of the overcrowded Winter exhibition of this year, and affords another object lesson of what can be done to strengthen and make more attractive and successful the exhibition of the old Academy, when it can have galleries sufficiently spacious to admit of "one line" hanging, as in Philadelphia, Pittsburgh, Washington and Chicago of American cities, all of which have spacious art galleries, and also of adequate spacing of the pictures. To be sure, even with only 300 numbers, the hanging committee could only arrange for one line on the three principal walls of the large Vanderbilt Gallery, but this gallery in its general effect gives the object lesson desired, while the best possible was done in the South and Centre galleries, and even in the old Academy room, with two lines of pictures. The sculptors, having been given their innings in the Winter display, when the South gallery was devoted to their works, refrained from sending to the annual show in any number, so that there are only fifteen sculptures exhibited, and these are, for the most part, unimportant pieces.

Good General Effect.

The good general effect of the present exhibition, which will run through Apr. 13, will doubtless aid the Academy Association committee in their continuing and persistent efforts to secure a proper site and adequate funds for the erection of a building to house the Academy and the Allied Art Ass'n of the Metropolis, and to make possible even such large exhibitions of art in this city as that which closes today in the 69th Regt. Armory, and those which are annually held in the Penna. Academy Bldg. in Phila., the Art Institute of Chicago, the

Carnegie Institute of Pittsburgh and, every other year, in the Corcoran Gallery of Washington. In this connection, the old story of a possible enlargement of the present Fine Arts Galleries, by the purchase of the Gould Riding Academy, adjoining them on the west in 57 St., and the building of an extension in the rear to West 58 St., for which negotiations have always been more or less in progress, was published in the "N. Y. Herald" this week as news, and is discussed elsewhere.

Not A Great Display.

While the annual exhibition this year is in no sense a great or remarkable one, it has an unusually good average of merit, gives a pleasant impression to the visitor and student, and will be remembered as a most agreeable and attractive, if not a strong, display. To study it after the riot of color, eccentricity of form and design, and the sensational atmosphere of the Armory display, is to use an old and effective simile "like opening one's window on a balmy spring morning after a night of champagne." The very sanity—from the conventional art viewpoint—and calmness of color, tone and effect of the Academy show—even with a certain monotony of subject on the part of many of the individual painters, seems to soothe in a marked manner, the emotions of the art lover, so stirred by the Armory display.

Landscapes Predominate.

Landscapes largely predominate in the display this year, with a fairly good sprinkling of marine and coast scenes, while the portraits are comparatively few, and distinctive figure works are almost negligible in number. The falling off in the showing of portraits is doubtless due, in a measure, to the young Society of American Portrait Painters' display and of the many "one man" portrait shows, that have already been held and are in progress this season throughout the country. Many of these are still on in various cities as well as in New York, so that even when the modification or abrogation of the Academy's old rule forbidding the acceptance in its display of pictures, shown publicly elsewhere during the current year, many of the best portraits, produced the last two years, for the cause stated above, were not available.

There are more pictures which have appeared in other large routine exhibitions out of town than usual this year, and several of the best canvases shown at Pittsburgh last spring and in Washington this winter are again in evidence. With few exceptions they are welcome additions, and on the whole strengthen the display.

The Prize Winners.

Paul Dougherty wins the Inness "landscape" prize this year, with his "Rock Channels," a characteristically strong, truthful transcription of an iron bound coast, presumably that of Cornwall or South Brittany, not, as usual in his works, besieged by heavy breakers, but laved by placid blue waters. So good is the canvas that the twisting of a prize given for landscapes, to a marine and coast scene, can be overlooked.

To Gardner Symons of the hanging committee, has been awarded the Saltus gold medal for his winter landscape, ineptly entitled "Youth", which can only be interpreted by the visitor as intended to convey

the impression, from the golden flush of the late winter setting sun upon snowy fields, that spring or the "youth of the year," is at hand. The picture is well handled and typically virile, but the award of this prize to a man who has taken so many even this year, and himself a member of the jury, can be questioned from the viewpoint of good taste.

Gifford Beal carries off the Thomas B. Clarke prize, with another of his truthful, dramatic, almost amusing, illustrative pictures of circus life, this time of the grand entry of performers on elephants. It is a good, if not notably a prize-winning canvas.

The Julia A. Shaw prize has been awarded to Helen Turner for her decorative figure portrait work, "Summer," notable for its fine expression and able rendition of light filtering through jalousies upon a seated woman figure. Miss Turner carries on in this picture the strong note she struck in her delightful little figure picture at the Winter Academy, with its plaintive title, "Pauline—a Little Friend of Mine."

The three Hallgarten winners this year are, in the order named, Geo. Bellows, with his portrait, "A Little Girl," a good but reflected Manet; Robert Spencer, and M. Jean McLean, with her charming double portrait children group a la Romney, "Brother and Sister," already seen and praised at the last Corcoran Exhibit in Washington.

A new prize, entitled the Isaac F. Maynard, has been awarded to the exceedingly strong and well-painted ¼-length, seated portrait of Mr. Asa Paige by Mary F. Richards, which won a deserved prize at the Chicago Art Institute last winter.

The Place of Honor.

The place of honor, the centre of the Vanderbilt Gallery, north wall, has been given this year to Cecilia Beaux for a somewhat stiffly posed, but originally conceived portrait of a young woman, with an interior and a figure of a man leaving by a doorway à la Valasquez. The old-fashioned brocaded peignoir in which the seated young woman is attired, is effectively handled, but the throat is carelessly modelled and looks as if it were caving in, and the right hand is badly drawn. Miss Beaux should look to these matters.

There stand out in the Vanderbilt Gallery, at first inspection, Schofield's large and fine landscape, "Spring Thaw," which won the National Arts Club gold medal last winter; Daniel Garber's large, sunny, bright and joyous colored landscape, "In the Hills"; Luis Mora's simple, sincere and soberly painted, seated portrait of Miss Ethel Flagg in old-fashioned costume, and in pastel tones; an Arizona landscape by



THE BOUDOIR.

By Chas. Bittinger.

In Annual Academy Exhibition.

A. L. Groll, very beautiful in light and air, not so hot in color as usual; a California coast scene and marine, very vigorous, and fresh and clear in color by Wm. Ritschel; Redfield's fine winter landscape seen at Washington; Bruce Crane's now familiar golden autumn hillside; a poetic moonlight on a sea beach and quiet waters, by Howard Russell Butler; H. W. Watrous' typical, delightful, little story, single figure work, "At Her Devotions"; C. W. Hawthorne's well-known Salon picture, "Fisher Girl," a well painted, well colored, expressive decorative single figure composition by Robert Vonnoh, and Cullen Yates' large, sunny and truthful autumn landscape at Shawnee, Pa., shown at Washington.

Other works in the Vanderbilt Gallery that must be mentioned are two rather green landscapes, with most effective distance, by F. V. Du Mond; Elizabeth Paxton's delightful and most truthfully painted and cleverly arranged still life, "A Bedroom," which I especially mentioned at the Corcoran exhibit; F. C. Jones' new departure—a strongly painted landscape, a purple hued and poetic landscape by Leonard Ochtman, and a clever outdoors with figures, very charming in color, by F. C. Friesseke.

Other Good Pictures.

I must also mention the large and familiar example of the lamented and recently departed J. G. Brown, "The Gang," one of his most typical works, and on which the palm leaf sadly rests. Near it hangs a beautiful flower piece, "Peonies," by Wilton Lockwood, and a splendid landscape by F. Ballard Williams, in his best manner. One of the strongest landscapes in the gallery is the rich, deep colored view in the Sierras, with a snowy peak in the distance, of Wm. Wendt. C. C. Cooper paints well the Fifth Ave. front of the New York Public Library, and improves in paint the awful lions with the chin whiskers, which the Art News long since dubbed "Horace Greeley" and "Peter Cooper." J. F. Murphy gives to his hillside, rose hued by sunset, the appropriate poetic title, "When Sunlight Lingers." There is a Salon picture by Walter Griffin, very charming in composition and color, a thoroughly good full-length, standing portrait of a young woman by W. T. Smedley; a seated portrait of a young woman by Eugene Speicher, remarkably good in expression and soft and lovely in tone, and a strong outdoors with figures, "The Terrace," by Gifford Beal, a winter scene, clear in atmosphere and fresh in color.

The pictures in the Centre and South Galleries and in the Academy room must be reviewed later.

James B. Townsend.



VERDURE AND SNOW.

By William Wendt.

In Annual Academy Exhibition.

GEO. G. BENJAMIN SALE.

The private collection of oils by modern (and a few early) foreign and American painters, numbering 26 in all, of Mr. Geo. G. Benjamin, president of the American Art Annual, is now on exhibition at the American Art Galleries, 6 E. 23 Street, and will be sold in the Plaza Hotel ballroom on Tuesday evening next, March 18, at 8.30 o'clock, by Mr. Thomas E. Kirby. The sale, which is under the management of the American Art Ass'n, will be the only one of importance during Holy Week, which begins tomorrow.

Mr. Benjamin, as is evidenced by his study of his pictures, is a man of eclectic taste and evidently has collected more for pleasure than investment. Not that his pictures are without commercial value, but their wide diversity of subject and the varying schools which they represent, prove that they were selected primarily to give pleasure to their owner. The early foreign painters represented are Bonington, Sir Francis Cotes, John Crome, George Morland, Opie, Raeburn and Richard Wilson of the English school; Brouwer, Fabritius, Mieris, Mostaert, Peter Neefs, Eglon van Der Neer, Terborch of the Flemish and Dutch schools, and De Troy, Le Nain of the early French school, while J. M. Roos, the later German painter, and Carlo Maratta, of the later Italian school, are also represented.

The modern foreign painters represented are the Dutchman Bloemmers, James Maris and Roelofs, the Barbizon masters, Jules Dupre, Jacque, and their contemporaries, Michel Decamps, and the later Delpy, Veyrassat, Ziem, Bouguereau and Lerolle, the Spanish Madrazo and Fortuny and the Belgian Robbe.

American painters represented are the dead Henry Bacon, Geo. Boughton (the last with three examples), Geo. Inness, Robert C. Minor, Homer D. Martin, Theo. Robinson, T. P. Rossiter, Walter Shirlaw and the early Benjamin West, and the living Blakelock, W. M. Chase, C. M. Dewey, C. Warren Eaton, J. F. Murphy, G. H. Smilie, A. H. Thayer, L. C. Tiffany, Max Weyl and F. Ballard Williams.

A feature of the collection is the representation of each painter, with the exception noted above of Boughton, and of Jacque (two), Moreland (two) and Max Weyl (two), by one example each, which in most instances is typical in subject and treatment of the artist.

While the collection is more a pleasing than a great one, it should be of interest to those collectors who wish to fill gaps in their collection. The examples, of course, are not at all even in merit, and come from widely different sources. Perhaps the best examples are those of J. F. Murphy (F. S. Gibbs' sale), James Maris (Blumenstiel sale), the little Dupre (Boussod-Valadon), W. M. Chase (Wm. T. Evans' sale, 1900), R. C. Minor (Minor sale), the attributed Mostaert, "Adoration of the Kings," Lerolle (Oehme sale), the attributed Fabritius (Blakeslee sale—1904), Cotes' "Portrait of Miss Sophia Temple" (Blakeslee sale—1902), Walter Shirlaw—a beautiful picture, "The Water Lilies" (Wm. T. Evans' sale—1904), Benj. West, "Innocence" (Blakeslee sale—1904), Gallait, and "The Mendicants" (Victor Newcomb collection).

The example of Geo. Inness, "Near Medfield," is an early one, painted in the early sixties, measures 7 in. in height by 7½ in length and is fairly characteristic of that period of the artist's career.

EVANS AND SANBORN SALES.

The American Art Association announce that the collection of antique Chinese and Japanese pottery and porcelains, etc., formed by Nestor Sanborn of Brooklyn will be placed on view Mar. 26 and will be sold in the Art Galleries Mar. 29 and 31 at 2:30 P. M., also that the notable collection of modern American paintings formed by Mr. William T. Evans, including 20 Wyants, 8 Homer Martins, 6 J. F. Murphys and 6 Innesses will be placed on exhibition Mar. 26, and sold in the Plaza ballroom Mar. 31, Apr. 1 and 2 at 8:15 P. M.

FENNING COLLECTIONS SALE.

On account of the demolition of the building, 428 Fifth Ave., where he has long been located, Mr. John Fenning is obliged to sell his collections of antiques and paintings. The antiques comprise Sheffield, Old English and Irish silver; Wedgwood, Lowstoft, Dresden and Sevres porcelains; rare old Chinese porcelains and bronzes and beautiful furniture of the Louis XV, XVI and Empire Periods.

The combined collections will be placed on exhibition at Silo's Fifth Avenue Art Galleries, 1, 3 and 5 West 45 St., beginning Thursday, Mar. 20, to continue until days of sale, which will be for the antiques Mar. 24 and following days at 2:30 P. M., and for the paintings, Mar. 27 and 28 at 8:15 P. M.

OBITUARY.

Carl Harrison De Silver.

Carl Harrison De Silver, Vice-President and Trustee of the Brooklyn Institute of Arts and Sciences, died Mar. 10 at his home in Brooklyn. He was born in Cincinnati in 1846 and came to Brooklyn when he was a boy. His school was the Polytechnic Institute, and after graduating there he went abroad. He had been around the world before he was 21, and before his return to America he spent five years in China, familiarizing himself with the commercial relations between the Empire and this country. He went into Wall Street on his return.

After retiring from active business life in 1900, Mr. De Silver devoted most of his time to collecting rare art objects and antiques. From time to time he made notable gifts to the Brooklyn Museum.

Jan Cigliński.

The death is announced at the age of 54 of Jan Cigliński, the painter, by birth a Pole, but whose works had identified him with Russian art. Cigliński was one of the earliest Russian "Impressionists," his specialties being landscapes and portraits. He was noted as a sympathetic instructor.

Louis Saint Gaudens.

Louis Saint Gaudens, brother of the late Augustus Saint Gaudens and himself a sculptor of note, died at his home at Cornish, N. H., Mar. 8 of pneumonia. His fame came principally as an assistant to his elder brother, who died a few years ago.

He was born in New York in 1854, and studied at the Ecole des Beaux Arts, Paris, in 1879 and 1880. He was a member of the National Sculpture Society.

Joseph Lyman.

The funeral of Joseph Lyman, A. N. A., who died Mar. 5, was held at Wallingford, Conn., Mar. 6.

He was born in 1848, studied under Samuel Coleman and John H. Dolph, and also made several trips to Europe

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Francois Jomini.

The death is announced of Francois Jomini, conservator of the Museum at Avenches, Switzerland. He was one of the founders of the Society "Pro Aventico" and had attained the ripe age of 85.

Hermann Fenner-Behmer.

The death is announced at the age of 47, of Hermann Fenner-Behmer, the Berlin portrait painter. He was awarded gold medals at the Berlin Art Exhibitions of 1908 and 1912.

Two Italian Artists Dead.

The deaths are announced from Rome of Guglielmo Amedeo Lori, the painter, who was awarded a bronze medal at St. Louis, as well as of Emilio Zocchi, the well known sculptor.

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MUSKEGON (MICH.).

An exhibition of religious paintings and Oriental scenes by Henry O. Tanner is attracting attention at the Hackley Museum here. The display comprises twenty-four pictures including one loaned by Dr. Gunsaulus, of Chicago.

ST. PAUL.

The ninth annual exhibition of the Minnesota State Art Society closed last Saturday in the Municipal Auditorium and from there went to Minneapolis. The exhibition includes paintings, watercolors, sculptures, engravings, posters, illustrations, potteries, stained glass, embroideries, book-bindings, textiles, etc.

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EXHIBITIONS (Continued).

Pictures of Quality.

An exhibition of some 29 specially selected and carefully chosen paintings by Dutch masters of the 17th century, now on in the Victor G. Fischer Galleries, No. 467 Fifth Ave., until Apr. 1, is of marked importance and interest from the unusually superior quality of the works which compose it.

At first view of this beautiful little display, whose effect has been heightened by its admirable harmonious hanging, the connoisseur will be struck by the rich quality of the display as a whole, and which the study of individual examples will emphasize.

But it is not only the connoisseur who will find pleasure and education in the exhibition—the amateur who has any art feeling will be as much attracted by its beauty and interest. As Mr. Fischer well says in his charmingly written brief preface to the catalog of this display, "while Rembrandt and Hals are the foremost representatives of early Dutch art, even these great painters could never represent the unrivalled greatness of an art, which holds and fascinates us today, should we omit to duly appreciate the masterly qualities of such painters as their contemporaries, Ter Borch, Vermeer von Delft, Pieter de Hoogh, Van Ostade, Van Goyen, Hobbema, Ruysdael, Jan Steen and others.

While some of the pictures shown are familiar to those who know and frequent the Fischer Galleries, even these seem to acquire new beauty, as now shown with their newer fellows, and with these newer fellows they have in every case good provenance from famous sales and collections, while many of them have the endorsements of such "experts" as Drs. Bode, Bredius and de Groot.

It is difficult to discriminate when one tries to notice so many pictures of even merit. There is an unusually good example of Jan Both—the usual landscape with figures, a beautiful pair of bust portraits of a man and woman by Ravesteyn, splendid in expression and superior in quality, both authenticated, although they do not need this, by Drs. Bode and de Groot, a charming and typical example, a composition with small figures by Pieter Codde, too little known here, a delightful little example, the portrait of an old woman in furs by Gerard Dou, from the Haro collection, and an extraordinary child's picture, "Laughing Boy with A Whistle," by Franz Hals, from the Porges collection.

In looking further one finds a little landscape by de Momper, the pupil of van Goyen, and as good in quality as a work by his master, a pair of small portraits by Casper Netscher, of which the one of the woman, from the noted collection of Baron d'Gold-schmidt Rothschild is superb in color quality, and two examples of Ter Borch, one a wonderfully lighted interior with figure, "A Musical Party," and the other a typical and rich "Portrait of a Lady." By that great master of atmospheric light, Jan van Goyen, there are no less than 5 examples, every one important, and all marked by typical golden tone, while van de Neer, the great painter of moonlight, is represented, not only by a most satisfactory moonlight landscape, a superb example, but by two other charming landscapes.

There is a typical inn interior by A. van Ostade, two small landscapes by Wouvermans, exquisite in quality, a fine landscape with figures by Jan Wynants, the figures by A. van de Velde, the picture warmly endorsed by Drs. Bode, Bredius and de Groot, and a most charming marine by Van de Cappelle.

But the brothers Ruysdael must not be forgotten, for they belong "in this gallery," and here one finds an unusually typical and dramatic example of Jakob, the "Charcoal Burners," described in Dr. de Groot's work on the Dutch painters, and which comes from Sir Geo. Donaldson's collection, with a large luminous and rich "Scene on the River Scheldt," by Solomon and a smaller landscape, also from his able brush. Abraham Storck and Pieter Slingeland are also represented in this remarkable little display, which will assemble, if one is not mistaken, the Cognoscenti of the town.

J. B. T.

Prevati's Religious Art.

Gaetano Prevati, an Italian artist, who is showing some sixty-three works at the Catholic Club, 120 West 59 St., through Mar. 22, has made a brave effort for dramatic effect. He has succeeded in obtaining this result, in several of the compositions but not in all. The artist can hardly be called a colorist, as his works are for the most part, low in key and monotonous in color. The drawing in several of the

paintings might also be adversely criticized. On the whole the exhibition fails to ingratiate, even if the conceptions are unusual and express an individual viewpoint.

Nearly half of the exhibition exemplifies religious subjects, while many of the other half are allegorical with a sprinkling of landscapes. There are many extremely large canvases in the display which indicate the artist's industry and confidence in himself. His "Romeo and Juliet," if it fails in color, is certainly not lacking in expression, "The Night Flees," is mystical and low-toned. "The Way of Calvary," is an expressive canvas and in "The Virgin of the Lilies," the artist has succeeded in presenting a charming expression of purity and motherhood.

In direct opposition to his religious pictures are his landscapes, brilliant although crude in color. His "Morning in Liguria," while decorative in design is hardly picturesque and the vague proportions in "Lombardy Pastures" need explanation.

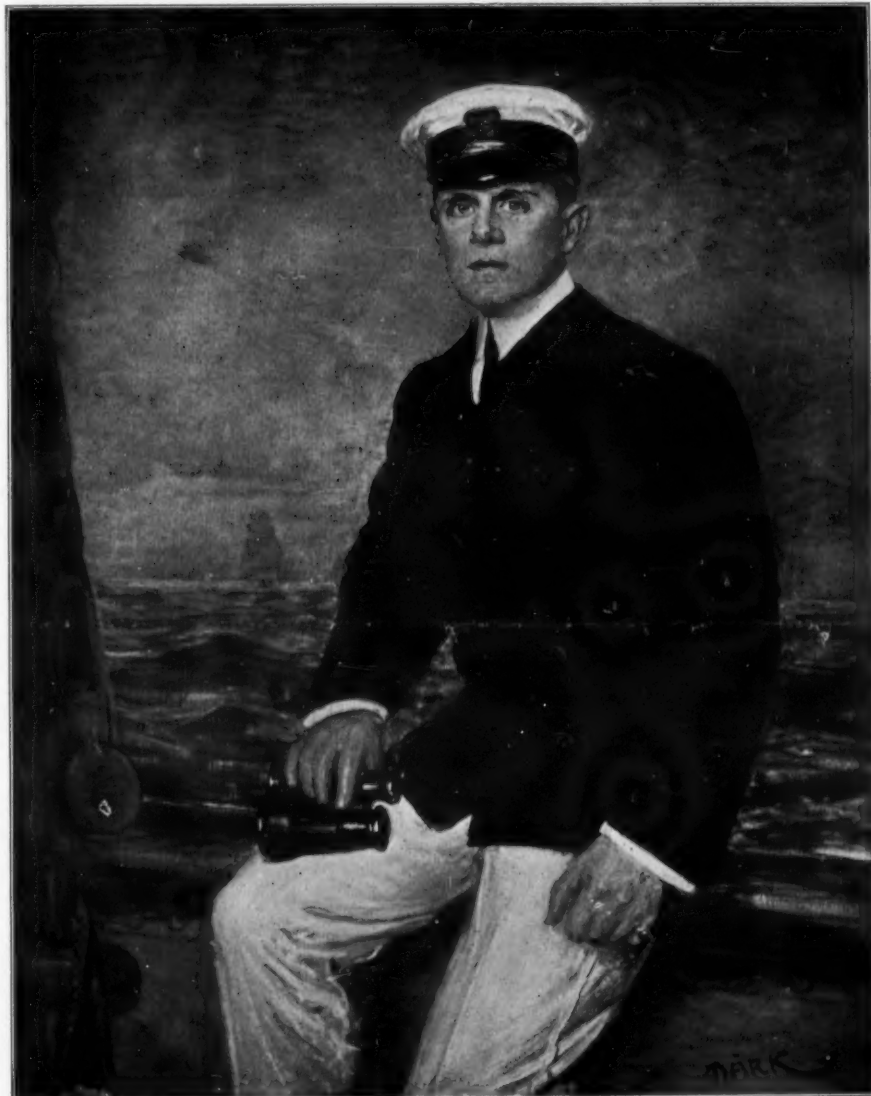
It is rarely, in this country, that such a variety of religious conceptions are seen, and the amount of canvas covered, the dramatic effect of many of the works, and the evident sincerity of the artist make the exhibition worthy of attention.

In addition to the tempera paintings, there are a number of oils which include portraits, landscapes and interior subjects. "The Pearl Necklace," "St. Pol, Near Paris," "Girl Before Mirror" and "The Cup of Tea," are among the best canvases, and there is an interior, "Two's Company," with good arrangement and agreeable color that is decidedly pleasing.

At this gallery there is also an exhibition of clever drawings of animals by Albert Humphries, the well-known animal sculptor, which show decided skill and knowledge. His "Prodigal Son," a drawing of a man with sheep, different in character from his other work, has decided merit.

Art at Union League.

William A. Coffin, who has been acting as chairman of the Union League Club's Art Committee, during the illness of R. W. Van Boskerck, who, although convalescent, has not yet returned to work, is to be congratulated, not only on all of the club exhibitions given under his direction, but especially on the last, which closes today. Twenty-six oils make up the display, which is well chosen, both as to the artist's selected and the examples which represent them.



MR. ROBERT E. TOD.

By Louis Mark.

In Artists' Exhibition at Knoedler Galleries.

Tempera Paintings at Powell's.

Little is heard of Tempera paintings in these days, and few Americans know that there is a modern school in Germany (of which the famous painter "Dill" is the chief exponent), known as the Dachau School, and which strongly advocates the use of tempera, both in oil and watercolor, for the beauty of texture and artistic results obtained.

Harriett S. Phillips, who spent a number of years in Munich and Karlsruhe, has recently completed a group of oil and watercolor tempera paintings, which she is showing at the Powell Gallery, 983 Sixth Ave., through Mar. 13. These include landscapes and genre subjects, lovely in color and texture, and having soft, atmospheric qualities that allure. There is a "Wood Interior" and "Village in Fog," water tempera, that are especially attractive and the oil-tempera comprises "Window Outlook," "Assionta," "Solo on Lake Garda" and "Evening" among the best examples.

The chief advantage of tempera, as claimed by its advocates, is that it never changes in tone or color as do other mediums. In its use, as applied by Miss Phillips, no egg is mixed, as was done by the Old Masters.

Besides a choice group of examples of Manet, Monet, Dettaille, Alma Tadema, Dagnan, Bouveret, Pissaro, Sisley and D'Espagnat, there are others of several Americans, which hold well their own on the walls, with these old world Masters. They are Robert Vonnoh, whose "Fantasy—Blue and Yellow," a girl holding a vase, is one of his best and most serious works, freely painted and lovely in design and color, and William R. Derrick, whose picture of ducks, "Taking to Water," is a high-keyed and joyous canvas.

Edward Potthast's "Mount Rosa" finds him at his best, and A. L. Groll's "Enchanted Mesa," a large canvas, is typically good. Paul Cornoyer has a capital street scene, "Winter, Wash'n Square"; R. W. Van Boskerck's "The Freshet" is good in color and happy in feeling, and John Breyfogle's "Morning," lovely in quality and tender in expression, is a sterling work. William Coffin's "Landscape" has cool color and soft atmospheric qualities.

Emile Carlsen's "Marine" well represents him, and Ben Foster's "Moonrise" is capital. The other exhibitors are Gardner Symons, C. Curran, R. Domingo, with a group of four bull fight pictures, and Childe Hassam.

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Indian Show at Museum.

A special exhibition of paintings and photographs, illustrative of the Arts and Industries of the Indians of the Southwest, is on at the Museum of Natural History through Mar. 16. In the Southwest Hall are shown selected specimens from the Hyde Archaeological and the Lumholtz Mexican collections. Among the photographs are a series of Curtis pictures presented by Mr. J. Pierpont Morgan and a group of remarkable photographs by Karl Moon, loaned by Mr. Fred Harvey. The late Louis Akin is represented by a group of paintings of the Southwest, loaned by C. L. Lefevre, G. H. Fromman, G. Gallatin and W. H. Simpson, and there are presentments of Indians by E. Irving Couse, E. W. Deming, E. L. Blumenschein, Kate Cory, R. W. Chanler and Bert Phillips.

In an alcove to the right of the Southeast Hall there is a group of paintings and watercolors by Mahonri Young and Howard McCormack, which should not be overlooked. The latter painter is said to be one of the best authorities on the Hopi Indians, and his canvases here displayed certainly bear out his reputation. There is a naturalness and bigness about his work that evidence intimate knowledge and serious study of his subject.

Schumacher at Pen and Brush.

The Pen and Brush Club, 132 East 19 St., held a reception recently, in honor of W. E. Schumacher, the noted Post-Impressionist, who gave a talk on the International Exhibition now on at the 69th Regiment Armory. He warmly expressed his sympathy with the project and stated his belief in the ultimate advantage of the new movement, to American art. His explanation of the various "isms" with which the exhibition abounds was well received and keenly appreciated.

ANNUAL "FAKIR" SHOW.

The Society of American Fakirs announce that on Apr. 14-18 its annual "burlesque" on the Academy exhibition will be held in rooms of the Art Students' League.

The preliminary cards announcing the affair read:—"East India Fakirs! Tropical scenery! Tropical animals! Tropical costumes! Gunga Din, the Big Noise," and the signature is "Society of American Fakirs."

METROPOLITAN MUSEUM.

At the monthly press view at the Metropolitan Museum on Thursday, the more recent accessions were shown. Among these were an unusually fine portrait by Whistler, of Theodore Duret, purchased by the Museum, and several stained glass windows of rare beauty, dating from the 15th century, one taken from an old church in the west of England. Some of these have been loaned to the Museum by Mr. George Blumenthal. A large and beautiful figure of St. Rochin, the style of the Cologne Glas painters of about the year 1500, has been donated by Duveen Brothers, and an English 15th century window has been purchased by the Museum. There is also a collection of jades, the gift of Mr. S. T. Peters, and a choice collection of Persian MSS., the gift of Mr. Alexander Smith Cochran.

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Mr. Emil Sperling of the Kleinberger Galleries, sails today for Paris.

Mr. I. Simmons, of Lewis and Simmons, has engaged passage for the next trip of the Mauretania, Apr. 2.

An exhibition of portraits, including many recent ones, by Wilhelm Funk, will open at the Henry Reinhardt Galleries, 565 Fifth Ave., on Monday.

Thomas R. Congdon, the American artist, long resident in Paris, will open an exhibition of his paintings on Monday at the Ralston Galleries, 567 Fifth Ave. The subjects are peasant life in Holland, Brittany and Venice. The display will also include portraits of eminent Parisians, Londoners and Berliners.

An exhibition of interest is on until Mar. 25 at the Charles Galleries, 718 Fifth Ave., consisting of rare examples from Mr. Charles Lowengard's collection of Italian faience—Gubbio and Deruta dishes, fine Urbino plates and art works dating from the 13th to 16th centuries, recently imported from Paris.

The annual dinner of Steinway & Sons' office and wareroom staff, numbering about 75, will be given at Lüchow's restaurant, Mar. 22, this year.

Mr. Charles Steinway, president of the company, will preside. Mr. William R. Steinway, who is expected to arrive from Europe to attend the wedding of his brother, Mr. Theodore Steinway, will also be present together with the prospective bridegroom.

Mr. Arthur E. Blackmore, who has charge of the Art Department, is busy designing the "menus" which always form an attractive and amusing feature of the dinner.

SAN FRANCISCO.

Under the direction of Prof. G. H. Barron, Curator of the Golden Gate Park Memorial Museum, the collection of paintings have been rearranged in larger galleries and hung on a single line. The works by the masters have been segregated in a large gallery. Another is given up to the De Fremery collection, while two smaller galleries are devoted to local artists.

WILKES-BARRE (PA.).

The rotary exhibition of paintings by members of the Fellowship of the Penina Academy closed this week at the Gargoyle Club. The exhibition comprised seventy-seven pictures including works by many well known artists. The display created interest and was successful in attendance.

TOPEKA (KAN.).

The exhibition of contemporary art which was held in the High School building, under the auspices of the University of Kansas, closed Mar. 11. Among the artists represented were J. W. Alexander (Sylvia), Birge Harrison (Madison Ave.—Winter), Reynolds Beal (Summer Seas), Wm. Wendt (Sycamore and Live Oak in California), Henry Mosler (In Fairy Land), H. S. Hubbell (By the Fireside), Robert Henri (Little Red Girl), Eugene Speicher (Opalescent Sky), T. C. Steele (Late Autumn), and Bruce Crane (Melting Snow).

Brussels "Estampe" Salon.

The seventh Brussels "Estampe" salon grouped together a number of valuable prints of Belgian and foreign origin. Special prominence was accorded to Joseph Pennell's Panama Canal lithographs.

CORRESPONDENCE.**Recurrent Prizewinners.**

Editor, AMERICAN ART NEWS,

Dear Sir:

Childe Hassam is reported to have received some \$8,000 in prizes during the present art season alone, while the remainder of all the awards worth having, and especially those of any monetary value, appear to have gone to Schofield, Bellows, and notably to Gardner Symons. Indeed the latter youthful painter has received so many prizes that prizewinning must seem like second nature to him, and it really would be a pity to even attempt to break him of the habit; and was himself a member of the Academy Jury which has just given him his last prize.

But is it not rather a reflection on either our modern American painters or the juries of the selection of prizes, that we seem to have only three or four artists worthy of awards for excellence of work at the larger routine displays? Up till recently Willard Metcalf was the prize "prizewinner," but he has been long distanced by his fellow of "The Ten," Childe Hassam, and is now evidently with Robert Reid and Alden Weir (who occasionally bobs up) "in the discard."

There has been a small sprinkling of awards, of course, outside "The Ring," but the proportion is too small to record.

Do these very few perpetual prizewinning painters realize the general art public's opinion of their apparent "hogging" of the best prizes.

Fair-Play.

New York, March 12, 1913.

A Lucky Find.

How extraordinary are the vicissitudes that occur in the life of works of Art!

We have all heard of the wonderful peregrinations of the famous snuff-box that passed through nearly every collection in the world, until it was bought by its present owner, who only secured it for a fabulous sum a short time ago after an exciting chase throughout Europe of over 20 years.

And now a story comes of the strange fortunes of a small picture by Von Gogh—a study in oils of a young man's head, in which the prevailing color is green, an emerald green face, humorously lighted up by mauve shadows, while the pale hair is picked out in curling black and the mouth and eyes are craftily indicated in chrome. This marvelous nightmare of an impressionist's brain, duly signed, "bien dans la pâte," Vincent (the earlier signature of Van Gogh) was unearthed by a young collector two years ago in a small dealer's shop in the purlieu of Montmartre, who bought it after some haggling, for a couple of Louis (\$8).

But he was so unmercifully chaffed by all his friends who were, by the way, for the most part, art critics (at any rate by profession, if not by conviction) that he eventually sold it in disgust to a small broker, along with a pile of old music and other rubbish for 3 francs!

Great then was his surprise and bitter mortification when, on calling upon a well-known critic the other day, he found this identical picture cleaned up, revarnished, resplendent in a beautiful frame, and given the place of honor in the veteran collector's library.

After a few minutes of speechless astonishment he said: "Where did you get this?" "What?" replied the genial expert—"that Van Gogh! Why I bought that a few weeks ago." "For how much?"

"Well! I really gave quite a lot of money for it—over 5,000 francs—but I have just refused an offer of 20,000 francs!"

Further comment is needless, save for the fact that its late owner went out and wept bitterly and in the intervals of bad language and gnashing of teeth, has been since trying to hunt up Van Goghs.

But works of this earlier impressionist of the school of Anvers-sur-Seine, the school of Daumier, Renoir and Degas are not very easily picked up. George Humphrey.

Paris, Feb. 28.

CUYP OFFERED CLIPPINGS.

That sterling early Dutch painter, Albert Cuyp, who died in 1690, evidently still lives in the minds of some enterprising Americans as the Ehrich Galleries recently received a letter addressed to him in their care, from a newspaper clipping agency, offering to furnish the said good old painter, clippings relating to his work or movements for so much per hundred.

It is not long since that the same agency offered the late Sir Joshua Reynolds the same privilege, through Knoedler and Co.

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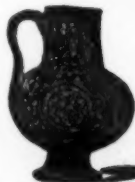
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JULIAN RIX SALE.

The collection of 176 paintings, sketches and studies by the late Julian Rix, from the estate of the late William Ryle of Paterson, N. J., sold at the American Art Galleries, Mar. 10 and 11, brought \$32,580. Mr. George Heye paid the highest price, \$1,550, for a landscape.

The pictures which brought \$100 or over, with buyers' names, follow:

"Coastal Lights and Shadows," Carlisle....	125
"Three small paintings in one frame," Josephi....	105
"Famous Trout Pool," J. M. McCarthy....	145
"Marine—Rocky Coast," C. W. Kraushaar....	105
"Landscape," Prinz Bros....	180
"Landscape," M. Goodfriend....	122.50
"A Wood Road," W. W. Seaman (agt.)....	115
"On the Heights," S. F. Rothschild....	160
"Cloud Shadows," John Levy....	140
"Autumn," S. F. Rothschild....	280
"A Farm Road," H. Meyers....	115
"The Mill," S. F. Rothschild....	135
"The Deep Green River," Schultheis....	150
"Old Oak by the Brook," Otto Bernet (agt.)....	320
"The Red Woods," Harding....	205
"On the Santa Barbara Coast," W. W. Seaman (agt.)....	390
"Passaic River, N. J.," Otto Bernet (agt.)....	270
"Farmhouse by River," Rohlf's Gallery....	125
"Landscape," S. F. Rothschild....	305
"The Rapids," Glendening....	107.50
"Landscape," W. W. Seaman (agt.)....	600
"The River," Rohlf's Gallery....	125
"Evening," W. Malcolm....	105
"Rushing Brook," R. H. Gerschel....	170
"Landscape—Sunset," Prinz Bros....	210
"The Brook," F. Merry....	210
"In the Mountains," M. Goodfriend....	110
"The Thatched Roof," Lanthier....	145
"Landscape," Glendening....	105
"Brook in the Meadow," Schultheis....	220
"Edge of the Woods—Sunset," Heyman....	115
"Golden Glow," M. Tannenbaum....	300
"Slow-Fading Day," G. H. Ainslie....	360
"Swirling Waters," John Levy....	300
"The Storm," H. Meyers....	115
"A Mountain Valley," Glendening....	105
"Mill in Moonlight," G. H. Ainslie....	110
"Mendocino Coast, Cal.," Schultheis....	140
"A Valley Stream," G. H. Ainslie....	230
"Mountain Trees," W. H. Arnold....	165
"Plain Among the Mountains," Glendening....	107.50
"In Sturdy Age," Schultheis....	230
"Giant Birches," Lynde....	310
"Landscape," Rohlf's Gallery....	130
"Monarch of the Forest," G. Heye....	1,175
"Landscape," Schultheis....	190
"Moonrise over the Ocean," H. Meyers....	180
"The Waterfall," G. H. Ainslie....	110
"Marine—Cliffs and Surf," H. Meyers....	150

Second Session.

"A Giant Oak," George W. Young....	\$ 200
"Landscape," George W. Young....	180
"An Arch of the Trees," James Elverson....	375
"Landscape," G. Heye....	1,550
"Eleven Small Paintings in one frame," C. W. Kraushaar....	330
"Pool at the Birches," G. Heye....	200
"Cabin near Indian Pond, Me.," C. W. Kraushaar....	190
"Landscape," George W. Young....	200
"Hillside," M. Tannenbaum....	255
"First Rain—Midwinter," C. W. Kraushaar....	120
"Woods in Autumn," Prinz Bros....	120
"Landscape," Lanthier....	165
"By the Sea," R. F. Pfeiffer....	180
"Pompton River, N. J.," George W. Young....	150
"Woodland Stream," C. W. Kraushaar....	240
"In the Marsh Grass," W. H. Arnold....	130
"In the Green Woods," C. W. Kraushaar....	210
"A Brook," Garvan....	150
"The Zigzag Tree," George W. Young....	105
"Low Hanging Clouds," V. Harris....	157.50
"Old Hay Rick, N. J.," Schuster....	160
"The Close of Day," John Levy....	150
"Road by the Wood," J. J. Sowney....	260
"Clouds and Trees," C. W. Kraushaar....	280
"Landscape," Otto Bernet (agt.)....	400
"Moonrise," W. B. Max....	140
"Border of the Lake," Hoening....	130
"In the Woods," Schultheis....	160
"Blue Rills the Brook," C. W. Kraushaar....	300
"Old Abode—Santa Barbara," G. H. Ainslie....	125
"Entrance—Ashburton Village, Eng.," J. J. Sowney....	300
"The Old Oak," G. Heye....	575
"Misty Morning," Schultheis....	450
"Hillside and River," M. Tannenbaum....	365
"The Log Cabin," W. J. James....	240
"On the Deep," W. W. Seaman (agt.)....	260
"The Silver Lake," James Elverson....	500
"A White Night," George W. Young....	310
"A Black Storm," V. Harris....	147.50
"Sunlight and Shadow," Paul....	160
"Trees Against the Light," Prinz Bros....	210
"Landscape," Otto Bernet (agt.)....	390
"The Camp Fire," George W. Young....	590
"Sept. Afternoon," R. F. Pfeiffer....	120
"A Maine Forest," Rohlf's Gallery....	135
"Marine—Swift Moving Storm," Rohlf's Gallery....	455
"Thunder Heads—Penobscot River, Me.," M. Tannenbaum....	160
"Cloud Reflections," R. F. Pfeiffer....	130
"Old Oak—Pompton, N. J.," Addix....	220
"At the End of Lake," W. B. Max....	470
"Edge of the Blue Sea," Otto Bernet (agt.)....	

"The Woodland Gray," M. Tannenbaum....	510
"Sunset Glow," George W. Young....	450
"A Cala Valley," C. W. Kraushaar....	310
"The Green Valley," James Elverson....	1,300
"Road up the Mountains," S. E. Hooker....	130
"Caves Among the Cliffs," Rohlf's Gallery....	285

DRAKE ART SALE.

At the first session (Monday) of the A. W. Drake sale at the American Art Galleries \$1,767.50 was realized. The prices ranged from \$1.50 to \$155, for which price Mr. H. F. Dupont secured a XVII century Dutch pewter lavabo and bowl.

Tuesday's session resulted in a total of \$3,139, making the grand total \$4,897.50. The Metropolitan Museum purchased a number of old fashioned samplers, and some old chintzes. One pair of samplers, dated 1835, worked by sisters, cost the Museum \$17; a Dutch sampler of 1800, with biblical pictures, trees, ships and flowers, cost \$10, and an American specimen, worked by E. T. Townsend, cost \$11. For a piece of printed chintz upon which were scenes from the life of Lord Nelson, the Museum paid \$14. Mr. Skinner paid \$37.50 for an old English sampler dated 1789, and \$42.50 for another dated 1730.

The results of the sales of Mar. 12-15 will be given next week.

JOHNS COLLECTION SALE.

The first session (Tuesday) of the sale of the art collections belonging to Mrs. Arthur Johns, at the Anderson Galleries, resulted in a total of \$3,259.75.

The highest price of the afternoon, \$105, was paid by W. B. Allison for a pair of Sheffield plated wine coolers. The handsome three-light, plated candelabra from the Huth collection sold to F. Bowles for \$38, who bought a silver gilt candelabrum for \$50. C. V. Miller bought a silver plated ewer for \$42. C. W. Lyon a Sheffield hot water urn for \$42.50. J. K. Meagher gave \$40 for a large Sheffield plated meat platter and J. H. Matthews \$40 for a pair of Sheffield candelabra.

ENGRAVINGS AND DRAWINGS SOLD.

At the sale of engravings and drawings by old and modern masters at the Anderson Galleries, Mar. 5-7, \$7,348 was realized. Two lithographs of the first appearance of Jenny Lind made by a contemporary lithographer brought \$180 and \$210 respectively. Mr. P. Suval paid \$165 for Cameron's "Beauvais" and \$35 for the "Turkish Fort." Mr. Max Williams paid \$50 for "Life of Christ," by George Pencz, \$106 for Bartolozzi's "Prudence and Beauty," and \$90 for "Lady Rushout and Daughters," and \$60 for an old colored view of John St. Mr. W. M. Hill, of Chicago, paid \$70 for Martin Schonauer's "Adoration of Kings." Mr. R. Seckel gave \$125 for Nanteuil's portrait of "F. Grenault." Rembrandt's "Jan Lutma" went to Mr. M. S. Baer for \$70 and Mr. R. Friedenberg paid \$77.50 for Nanteuil's "Pomponius de Bellievre" and \$70 for Masson's "Emanuel Theodosius de la Tour d'Auvergne."

FRANKE COLLECTION SALE.

As a result of the dispersal of the well-known collection of Herr Willy Franke, the Luckenwalde manufacturer, it will be offered for sale on March 18 at the Del Vecchio Gallery, Leipzig. The collection, assembled with remarkable taste, contains many works of leading German masters; including J. Adam, H. v. Bartels, Otto Bauriedl, Gustav Bechler, Carl Buchner, G. v. Canal, F. v. Defregger, Fritz Erler, C. Felber, A. Feuerbach, August Fink, Max Flashar, A. Gebler, E. Grützner, Hugo v. Habermann, F. Halberg-Kraus, Adolf Hengeler, Ludwig v. Hofmann, F. Kallmorgen, Arthur Kampf, Hermann Kaulbach, A. v. Keller, P. W. Keller-Reutlingen, Gotth. Kuehl, and others.

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